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THE Art digest



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The Art Digest

Vol. 23 No. 15

May 1, 1949

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Saroyan Once a Year

SIR: Thank you for publishing the remarks of Mr. William Saroyan in the April 15 issue. It is extremely important that views of this sort which describe the process of enjoying and understanding the arts be published, and if you could manage to reprint this one once a year I think you would be doing a public service. If art is to be enjoyed as a live interest it must be grasped as a series of consciously realized experiences as it is in any other worthwhile experience, otherwise it becomes a casserole to be poked at with the ten-foot pole of academic "criteria."

—REBECCA JONES, New York City.

Calling Encaustics

SIR: The Laurel Gallery is planning a comprehensive exhibition of paintings in encaustic, and other wax media, for September. I would greatly appreciate hearing from artists who have worked in encaustic, for possible inclusion in the exhibition. I would also like to locate an ancient Fayum portrait that might be loaned for the exhibition.

—CHRIS RITTER, Director,
Laurel Gallery, New York City.

Not All Wild

SIR: I still think you have the best magazine of art. You do not have it all wild. I love good strong modern art.

—FLORENCE FURST, Freeport, Ill.

Telegram on Salina Murals

SIR: RE ALBERT REID'S ARTICLE IN YOUR LAST ISSUE ON MURALS FOR THE SALINA POST OFFICE. THESE MURALS ARE THE WORK OF MYSELF AND ISABEL BATE. THIS IS THE SECOND TIME MR. REID HAS SEEN FIT TO USE COLUMNS OF ART DIGEST FOR PETULANT AND VITRIOLIC ATTACK ON THESE WORKS. MR. REID'S QUERULOUS AESTHETICS DO NOT INTEREST ME. HIS USE OF THE ART DIGEST COLUMNS TO PROJECT SUCH UNWARRANTED VITUPERATION DOES NOT INTEREST ME. SUGGEST THAT EDITORIAL FAIRNESS DEMANDS REPRODUCTION OF ALL THESE MURALS IN ART DIGEST SO THAT READERS MAY JUDGE FOR THEMSELVES THE SANITY OF MR. REID'S CHAUVEUNISTIC REMARKS. GROUP OF DO GOODERS REFERRED TO IN HIS ARTICLE IS LEGAL COUNCIL OF ARTISTS EQUITY ASSOCIATION WHO DIRECTS EFFORTS TO HAVE THESE MURALS INSTALLED.

—HAROLD BLACK, New York City.



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Regarding Boston

By Lawrence Dame

BOSTON.—Sculpture has been greatly neglected in New England for years. But its essential importance has kept such carvers as Richard Recchia, Leonard Craske, Amelia Peabody, George Demetrios, John Bergschneider and others doggedly at work despite comparative absence of commissions. Now, at Vose's Gallery, another Yankee sculptor, Charles Gordon Cutler, gives proof that he has not been idle since the war. His is an unconventional display of strength in carving and imagination in conception.

Son of the late Carl Gordon Cutler, an avant-garde watercolorist of pre-World War fame, Cutler has a penchant for adapting almost any kind of stone or wood to his needs. He specializes in heads. Often he makes them look like the weather-gnawed effigies seen round the capitals of medieval cathedrals. Again he polishes to perfection. He uses various grains in the same material to give accent marks, with an adroit perception of possibilities. Usually he carves mouths into a sort of sneer or pout, as though his creatures were out of this world and not much in love with what they see from a distance. There are suggestions of the Oriental and the occult. Brancusi and Flanagan have influenced Cutler to some degree but primarily he is himself, a virile, iconoclastic artist who delights in the personal things his works declare.

Merle D. James, at the Charles D. Childs Gallery, is an ex-New Yorker from Maine who ably, realistically portrays the moods of Pine Tree State coastal scenes in oil and watercolor. Grays, greens and browns fit fishing details and the broad sweep of marsh and sea. A brother-in-law of Andrew Wyeth, James is vaguely reminiscent of the younger man, though perhaps only because his subjects—curtains blowing in a window, simplified landscapes, people at homely tasks and poses—are much the same.

One hundred stalwarts of the Boston Business Men's Art Club are exhibiting at Paine's. This 22nd annual show indicates brave and ample progress on the part of such "Sunday painters" as Samuel Pinanski, a theater magnate, Sherwood Blodgett, a magician and paper company executive, and Dominic Mercurio, a barber.

Fred Press, at the Stuart Gallery, has achieved progress in the last year with his somewhat haunting studies of people, landscape and flowers in oil. He has a rhythmic brush with a flair for color, a pleasant ability to halt distortion short of ugliness and vivid imagination in the choice of detail.

The Addison Gallery at Andover has opened an April-May show of some 75 portraits, ancestral and otherwise, raked out of Yankee garrets in collaboration with historical societies. As usual, some of the exhibits are horrific, seemingly linked closer to the simian family tree than the human. Others, products of fairly experienced travelling limners between 1700 and 1840, show that attract-

[Please turn to page 33]

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PEYTON BOSWELL

Comments:

Back to Germany

PERHAPS TO THE EMBARRASSMENT of certain high-placed scholars, who thought that their country was no better than the slave-states of Europe and Asia, the last of the German masterpieces found in the salt mine at Merkers have been shipped back to Wiesbaden, in the U. S. Zone. So, America has once again kept her trust with humanity and more than \$300,000 has been paid to view this great collection from the Kaiser Friedrich Museum in Berlin and used for relief of needy German children.

This is a victory for democracy of the future and a testament to the idealism of a nation too young to be Machiavellian. Also, it is proof that sometimes our heads become too full of books to allow space for thinking.

To begin with, 202 great paintings from the Kaiser Friedrich Museum were found in a salt mine and shipped on an army transport to keep them out of the hands of our Russian allies. Somebody had brains, even then, and the paintings arrived in New York amid bleats from the scholars who still trusted the Soviets. They were lodged in the National Gallery until Senators Fulbright, Morse and Maybank exhumed them for "the benefit of German children."

That our nation is reaching maturity is the note that the paintings will not be shipped back to the Kaiser Friedrich Museum in the Soviet Zone—at least not for the present. To quote *Time*: "This is not so much because of the difficulty of shipping art by the airlift as because the Army still holds the paintings in trust for the German people. Sums up *Time*, "as matters now stand, Berlin is a poor place to lodge such a trust."

Clearwater Forges Ahead

IT IS WITH KEEN DISAPPOINTMENT that the art field learns of the resignation of Ralph H. McKelvey as director of the Clearwater (Fla.) Art Museum and his election as honorary vice-president. As an annual juror on the Southeastern Circuit Exhibition, I came to know this lovable, veteran painter-director very well—for you can learn plenty about a man's character while judging several hundred paintings. McKelvey belonged to that select group of unselfish humans who spend most of their lives making better the lot of their fellows.

However, McKelvey's resignation does not come without compensation. Georgine Wetherill Smith, president of the museum, has just made the announcement that the first unit of the ambitious and long-planned Florida Gulf Coast Art Center will open this fall in Clearwater under the directorship of Charles Val Clear, who has resigned from the Akron Art Institute (as of July 12). The Art Center is part of an educational project that will later include the Clearwater Museum and Mrs. Smith's residence and private art gallery, and will make this beautiful Florida Gulf city a national cultural center.

Georgine Wetherill Smith combines public spirit and promotional imagination with the art knowledge that comes with a professional, practicing artist (she was one of Whistler's few students). One main point that differentiates her from some other wealthy artist-patrons is the fact that she is appreciative and receptive in the presence of other artists' work; it never entered her mind to waste her time and money building a gallery to house her own ego. Her ambition has a far broader foundation: to make her adopted

city a center whence young artists and craftsmen can enter the tougher world beyond classroom walls and make a living in their professions—perhaps like her daughter, the famous designer Tina Leser.

Mrs. Smith first went to Clearwater in 1936 and was invited to exhibit by John Hall Jones, then president of the Museum. Subsequently she succeeded as president and chose Henry White Taylor as the first director. He inaugurated the Southeastern Circuit, which was much expanded by McKelvey and his southern colleagues after Taylor's death in 1942. After McKelvey became director he was also active in the Florida Art Federation and made the Florida Gulf Coast Group a nationally known exhibiting organization.

Charles Val Clear, McKelvey's successor, made an outstanding record during the four years he was director of the Akron Art Institute. When he took over the reins of administration, the Institute was merely a pile of ashes, following the fire of 1941 which wiped out the building and the collections. Today the Institute has 1,700 members and a million-dollar plant in a remodeled, downtown public library, an endowment fund and a world-famous collection of Siamese art.

The newsworthy growth of the Akron Art Institute has been in large part due to the character and showmanship of the exhibitions planned by Val Clear, the major ones emphasizing his theme that if you "build a high plateau of public taste, the mountain peaks of expression will naturally follow." This same executive skill and intelligent leadership will now function on Florida's Gulf Coast.

Words in San Francisco

FOLLOWING in the pattern of *Life Magazine's* round table, the San Francisco Museum last month conducted, under the direction of Dr. Douglas MacAgy, director of the California School of Fine Arts, a most valuable and informative Western Round Table on Modern Art. Main difference between *Life's* futile scholarly bickering was the fact that San Francisco gave proportional representation to artists and critics—and thereby injected first-hand substance into the arguments.

Pertinent questions were: Why does anyone make a work of art? Why do we have critics? and Why do people collect pictures and books, sculpture and phonograph records; and why do museums hold exhibitions?

Naturally, human beings being what they are, no conclusions were reached. However, begging the indulgence of the very serious San Francisco Art Association, we would like to quote the words of a painter who no longer paints—Marcel Duchamp, creator of the famed *Nude Descending the Staircase*, now owned by Arensberg of California:

"I don't see why if a person has been a painter for a while, he must keep on being a painter. Take the average very fine artist. He paints 1,000 pictures in his lifetime, and posterity will decide that only five or six are really great. Now I painted only a very few pictures, and I hope they will be the rare ones that make the grade. Why bother with the rest?"

What about the famous *Nude*?

"People now understand it. They see at last how I got the idea of it by looking at those series of kinetic photographs that analyze people or things in motion. All the motion, bit by bit, is packed into the one picture. And I believe that if a painting has lasted so long, it must have some inner strength and vitality, not just tricky glamor. It has already lasted nearly forty years. That's a bit of posterity, is it not? Maybe it is making the grade."

Duchamp might have been spoofing the San Francisco conference about his *Nude*, but he wasn't when he said: "I consider that life is more easy than it seems to be, if you accept a modest way of living."

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Los Angeles Events

By Arthur Millier

LOS ANGELES:—The Modern Institute of Art's future, or lack of one, is still the hot subject here. The original date of decision, April 30, has been extended by "a few weeks" while a more systematic money-raising campaign, plotted by professional fund-raisers, is given a chance to produce. Meanwhile the region's art students are battling hard to raise money. A group from Chouinard Art Institute worked up a benefit costume ball for April 29 with Actor Vincent Price, hard-working member of the Modern Institute's board, awarding paintings by Richard Haines, Michael Frary, Loren Barton and others for the best costumes.

The Broadway Department Store gave space on its mezzanine floor for a panel exhibition showing samples of the institute's exhibitions and other activities, designed by Alvin Lustig and on view to May 7. And the art students committee staged a week's sale of their paintings, sculpture, prints, ceramics and other craft work, at the institute ending yesterday. Sixty per cent of the receipts will go to the reopening fund. Whether all this will turn the trick nobody knows. No major angel has yet appeared. At a recent artists' meeting Lorser Feitelson told his colleagues that each one of them who had had a work exhibited by the institute should dig down and contribute. "Charge it to personal promotion and prestige," he said. "Why should you expect something for nothing?"

Feitelson appeared in another role, as one of 15 Southern California artists who lent works of art they own to the fascinating exhibition, *The Artist as Collector*, which closes today at the Los Angeles Art Association's gallery. Feitelson's loans included pictures by Tunnard, Sutherland, Tanguy, Margritte and Herold, with many by Californians. Robert McIntosh, Philip Paval, Robert Kennicott, Man Ray, Nicholas Brigante, Phil Dike, John Ployardt, Jason Herron and Jirayr Zorthian are among the others whose private collections proved impressive.

The Los Angeles Chapter of Artists Equity has an exhibition of paintings, watercolors, drawings and sculpture by 47 local members and eight eastern ones at Associated American Artists, Beverly Hills, to May 4. Edward G. Robinson lent his Kuniyoshi, *The Daily News*, never shown here before, to represent Equity's president, Rico Lebrun, just appointed an Equity national vice president, showed one of the strongest of his Crucifixion series of drawings. Emil J. Kosa, Jr., chairman of the local chapter, exhibited a lifesize bravura portrait of Frank Perls, AAA's Beverly Hills director. Kosa, Perls and Lenard Kester selected the show by visiting artists' studios and the AAA, Cowie and Dalzell Hatfield Galleries. Channing Peake's luminous, strong-colored, tightly designed *The Window*, in which three señoritas lean, is a striking work in this exhibit. Peake will have a one man show at AAA here this summer and New York will undoubtedly be seeing his pictures before long.

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The Art Digest

THE ART DIGEST

Vol. 23, No. 15

The News Magazine of Art

May 1, 1949



The Sortie From Gibraltar: JOHN TRUMBULL



James Madison: GILBERT STUART

Chicago Art Institute Presents America From Colony to Nation

By C. J. Bulliet

CHICAGO.—Surprise to me of the big show "From Colony to Nation" at the Art Institute was the discovery of Benjamin West! Not West the painter of such huge and bombastic pictures as *The Death of Wolfe* and *Saul and the Witch of Endor*, included in this show, but West, the silken fop and dandy

revealed in his self-portrait lent by the Jacob Blaustein of Baltimore. For the first time, I realized how the former Pennsylvania backwoodsman could rise so high in the Court of King George III. The portrait is of date about 1771. West had gone to England in 1763, and was well on his way to a greater reputation in the mother country than

he ever was to achieve in America.

"From Colony to Nation" is in line with the great shows the Art Institute has been staging since the two amazing Century of Progress exhibitions in the summers of 1932 and 1933. It matches, for comprehensiveness, the show of French art from David to Matisse in 1941 and the show of masterpieces lent by the Royal Italian Government in 1939-40. The paintings in the Italian exhibition had barely got back home when Italy and America became entangled as enemies in the Second World War. Those shows and the British show, a little later, of Hogarth, Constable and Turner, were brought to America in association with other American museums.

The "Colony to Nation" show, inaugurated a few nights ago with a patriotic concert by the Great Lakes Naval Training Station Band, is a Chicago Institute venture, assembled by two of the Museum's associate curators, Frederick A. Sweet and Dr. Hans Huth. They visited more than 200 collections in art museums, churches, historical societies, universities and colleges, state capitols and private homes from the Atlantic Coast to the Mississippi River to view and invite the 132 paintings now on display.

A supplementary show of colonial silver was assembled by Meyric R. Rogers, the museum's curator of decorative arts, and another supplementary show, put together by Prof. Turpin C. Bannister of the University of Illinois, is made up of photographs and drawings of Colonial mansions and public buildings.

All concerned did bang-up profes-

Crucifixion: JOHN VALENTIN HAIDT





Mrs. Thomas Boylston: COBLEY. From Fogg Museum



Asahel Pomeroy: UNKNOWN ARTIST
From Northampton Historical Society

sional jobs, and the Colonial shows will go a long way toward answering hostile charges that have been hurled at the museum that it has neglected America and Chicago to run after the foreign strange gods of European Modernism. The visitor to the museum will have a chance to judge for himself the comparative merits of the American tradition and of the European Modernism from Manet to Picasso in surrounding galleries. Except for the special Museum of Modern Art in New York, the Art Institute of Chicago is considered to be leader in America in its permanent display of Modernism.

Much of the Colonial show is made up of pictures familiar to most Americans from illustrated school and college text books of history. But a goodly percentage is a wonderland of the unfamiliar even to the specialists.

Dr. Huth points with special pride to four pictures he and Mr. Sweet persuaded the Moravians of Bethlehem, Pa., to lend. They are the work of John Valentin Haidt (1700-1780), a German Moravian, widely traveled. He painted for congregations in his native Germany, in London and in Pennsylvania. Dr. Huth smilingly relates how art connoisseurs in near-by Philadelphia hadn't so much as heard of Haidt. Two of the few orthodox paintings in the Colonial show are his, a *Crucifixion* and a *Christ Before Pilate*, done with considerable professional skill. The other two are portraits of revered Moravians, Sister Anna Rosina Anders and Father David Nitschmann.

Oldest paintings in the show are a pair of portraits, *Henry Gibbs* and *Margaret Gibbs* of Boston, both of date 1670. They are anonymous, attributed to the "Freake Limner," who gets this designation from painting portraits for another Boston family, the Freakes. They are in Tudor court style, developed by Hans Holbein and Antonio Moro. The "limner" who came to Boston was a worthy disciple. Henry Gibbs, who sat for him for the picture in the Institute's show, grew up to be a Congregational minister in Watertown, Mass. His sister Margaret died at 12.

The catalogue prepared by the staff of the Art Institute is full of personal lore like this, and will be preserved on library shelves. Many a Daughter of the Revolution and many a Colonial Dame will find here a lot of history and gossip about her ancestors.

If any carping criticism of the show is to be offered it is that it is top-heavy with portraits, scant in landscape and almost totally lacking in pictures of Indians, the close and bothersome neighbors of the sitters for portraits. It may be objected, too, in this era of ours of glamour girls, that few of the women portrayed could make the beauty magazines. Their faces are mostly hard and severe. Their descendants, however, can put their minds at ease as to any flirtations that might have resulted in blots on escutcheons.

The sole Indian in the show, except for faces and forms in forest or battle scenes, is a portrait of Lapowinsa, chief of the Lenni-Lenape tribe, who met and bargained with William and John Penn, and who drew up with them the treaty of the Walking Purchase. It was painted about 1735 by Gustavus Hesselius, an immigrant from Sweden. According to history, the Penns outsmarted the trusting Lapowinsa. It's interesting to compare the noble face of the Indian with the noble face of William Penn, on view elsewhere in the show.

On the threshold of the show, at the head of the Art Institute's grand staircase, is hanging the Lansdowne Portrait of George Washington, painted by Gilbert Stuart in 1796, loaned by the Pennsylvania Academy of Fine Arts, and being seen for the first time, it is said, outside of its native Philadelphia. In its present setting, Washington's outstretched right hand seems to welcome the visitors to the show.

Other pictures of Washington included in the
[Continued on page 33]

The Art Digest

Portraits on Review

THE CURRENT EXHIBITION OF PORTRAITS at the galleries of Portraits, Inc., comprises fifty-two works executed during the past year and a half by American artists, the majority of them well-known, others making most creditable debuts. It might be said that the sculptor, Antonio Salemme, is in this latter list, for he is represented here by a painting, *Mrs. Joseph Reed*, a graceful as well as a finely modelled figure, while the portrayer of Coney Island fiestas, Reginald Marsh, contributes a seriously considered portrait, *Mrs. George Colt*.

In a generally high level of accomplishment, certain works stand out, such as John Carroll's, *Mrs. Leopold Stokowski*, completely carried out in amber notes; Gloria, appearing as tenuous and fragile as her chiffon dress, has a remarkable fluidity of bodily pose. Eugene Speicher's portrait, *Miss Yvette von Kories* is one of the high spots of the showing. The somewhat over-elaborate costume is suited to the entertainer's professional appearance, but the artist has given a sensitive modulation of blue notes to its elegance. It is the really magical painting of the neck and head, imperious in its pose, that imparts such distinction to the work. The brushing of flesh tones and textures can scarcely be surpassed.

John Koch's *Mrs. William Wikoff Smith* is another outstanding item. The complete simplicity of its presentation and the astonishing vitality, with which it is imbued, give one to pause. Robert Brackman's two masculine subjects, *Honorable Herbert H. Lehman* and *Crawford H. Greenwalt* are so distinguished in their harmony of bodily traits and inner life that one wonders why this artist goes in for limp ladies posing in assorted vegetables and crockery. James Chapin's *Jed*, a blonde little lad in pink overalls, is a consummate expression of childhood. Leopold Seyffert's *Mrs. Edith Grant* suggests Sargent's portraiture at its best; it is one of the topnotchers.

Erik Haupt's *Blonde Boy* is a distinctive portrait, escaping sentimentality, but achieving the essential of adolescence in brilliant craftsmanship. *Judge John Briggs Junior*, by George Biddle, indicates traces of the artist's mural technique in its handling of the almost portentous figure, as well as Biddle's gift of seizing personality. *Mrs. Richard Young*, by Dimitri Romanovsky, a standing figure with a casual handful of roses, is one of the most vital portraits of the showing.

Some paintings had not arrived at the time of viewing, but among a number present that deserved admiring comment are *Miss Margaret Hall* by Henrietta Wyeth; Furman Finck's *The Honorable Warren Robinson Austin*; *Peggy Cummings* by Peter Hurd; *Portrait of Artist's Wife* by Robert Kearfoot; *Jerome Zerbe* by William Draper; *Lady with Siamese Cats* by Stanley Meltzoff; *Miss Maria Miranova* by Leon Kroll, and *Mrs. Charles B. Grace* by Franklin Watkins. (Through May 14.)

—MARGARET BREUNING.

1950 Carnegie International

PITTSBURGH'S FAMOUS CARNEGIE INTERNATIONAL, the only art exhibition of its kind and standing in the world, will be revived under a three-year grant from the A. W. Mellon Educational and Charitable Trust. For the first time in more than ten years, Pittsburgh and the country will be given a comprehensive but selective view of what artists in other countries are doing.

The International, first assembled at the Carnegie Institute in 1896, has introduced, through the years, many a famous European to American audiences. It was discontinued in 1939 because of the war. Since 1945, enormously increased expenses made its resumption impossible without outside help, which the Mellon Trust is now providing in three \$75,000 installments, to be used for the 1950, '51 and '52 exhibitions. After that, it is hoped that other benefactors will come forth to help.

May 1, 1949



Miss Yvette von Kories: EUGENE SPEICHER



Mr. Crawford H. Greenwalt: ROBERT BRACKMAN



Judith and Maidservant with the Head of Holofernes: GENTILESCHI

Twenty-One Years of Museum Collecting

JUST ABOUT NOW seems to be the time for a general looking at one's own collection, deciding it's pretty nice (or in museum terminology, "important"), and consequently, having an exhibition. Included in this group is the Wadsworth Atheneum in Hartford. For them, however, this year is something of a gala occasion, since it marks not only the fifteenth anniversary of the opening of the Avery Memorial Galleries, but also the twenty-first birthday of the Sumner fund, made available for Museum purchases in 1928. The exhibition, entitled "In Retrospect," commemorates twenty-one years of museum collecting.

The history of the Museum includes an impressive number of generous and discriminating donors. The construction of the Avery Memorial Galleries as an adjunct to the Morgan Memorial gave Hartford one of the most modern museum buildings in America. The bequest of Frank C. Sumner for the purchase of pictures enabled the museum to make great strides in building its collections. Gifts by George A. Gay, J. P. Morgan, Jr., Clara Hinton Gould and funds donated by J. J. Goodwin, Henry and Walter Keney and William Arnold Healy comprise the list of important donors, the results of whose generosity hang on the walls in this exhibition.

The J. P. Morgan collection of seventeenth and eighteenth century objects of art made the museum decide to build the painting collections with particular stress on these two centuries. Fine but relatively unknown examples of Baroque and Rococo work were not only more available, but their cost was considerably less than that of more popular periods. Thus with a critical eye, A. Everett Austin, then director, was able to build a collection of well above average quality and beauty.

Three paintings recently added to the Italian collection make their debut at

this time. Dosso Dossi's romantic *Combat Between Roland and Rodomonte* was acquired by the Museum in the Oscar Bondy sale in March. Fantasy changes to realism with Orazio Gentileschi's *Judith and Maidservant with the Head of Holofernes*. Gentileschi, a follower of Caravaggio noted for his skill in depicting garments and fabrics, was appointed court painter to Charles I through his acquaintance with Van Dyke. Until the discovery of this painting a few months ago, in the collection of Sir Hugh Cholmely, it was known only from a poor copy. The last of the triumvirate is Giovanni Paolo Pannini's *Interior of a Roman Picture Gallery*. It presents in scaled-down detail masterpieces by Raphael, Titian, Velasquez, and many other authors of works famous in the European museums. They afford a fascinating puzzle.

These, together with the watercolors, prints, and collection of pre-Columbian art, make an exhibition of which one of the country's leading small-city museums may well be proud.—C. S.

Penn's 6th Annual Cooperative

The display of contemporary art at the State Teachers College in Indiana, Penna., is one of the few exhibitions financed and sponsored by college students in this country. Orval Kipp, director of the art department, presented to the student council a plan for conducting a competitive art exhibition in 1942. The students responded enthusiastically, and the first show, financed by the students' money through their cooperative association, was held in 1944. It has been repeated each spring since. This year's purchase awards went to Greta Matson, Paul Komar, Betty Jane Orms, Blanchard Grummo, Rockwell Schaefer, John Julin, Sigmund Kozlow, and Jo Paul. Norman Carton made a gift of his painting to the school.

Spanish Masterpieces

A PROMISING VENTURE in color renditions of collections in foreign countries has been initiated by Rosenberg & Co., which is currently displaying more than 100 color transparencies of the work of Velasquez, El Greco and Goya, from Madrid's Prado Museum. The larger proportion of the films are devoted to Velasquez, quite rightly since the Spanish museums house nearly all his work, there being little more than one Velasquez of undisputed authenticity in each of France, Italy, England, Germany and the United States. Here then, is the finest opportunity American students have yet had here to study the work of the Spanish masters.

Prepared by George de Zayas on a recent trip to Madrid and approved by the Prado's director, the transparencies are excellent, direct reproductions, framed and hung under specially devised lighting. In most cases the unique process is highly satisfactory. Superior to the best printed color reproductions, the transparencies' weakness is seen in a few pictures, notably the El Grecos, where the paintings' color appears garish due to the strong lighting behind them.

Among the 70 works by Velasquez are such masterpieces as *Las Meninas*, shown in full and in five wonderful details; the *Carpet Weavers*; *The Surrender of Breda*, with three additional details; *The Drinkers*, with two details, and numerous portraits of Philip IV and of the buffons of his celebrated court.

The 15 Goyas are superb and include the famous *Maja Vestida* and *Maja Desnuda*; a remarkably Beethovenesque self portrait; and such wild satire and fantasy as *To the Witches Sabbath* and *Saturn Devouring One of his Sons*. Representing El Greco are 23 transparencies, among them *The Coronation of the Virgin* and many exciting but little-reproduced heads of knight and saints. The gallery is currently scheduling a national museum tour for the exhibition, which is planned as the first of a series to present famous foreign collections. (Through May 14.)—J. K. R.

Hallmark Award Jury

The jury members of the American Section of the Hallmark Art Award, Franco-American art competition, have been named by Vladimir Visson of the Wildenstein Galleries. The jury of admissions composed of Yasuo Kuniyoshi, Kurt Seligman, Eugene Speicher, Dorothy Adlow, Peyton Boswell, Emily Genauer, Robert Goldwater, Robert Beverly Hale and Henry McBride will choose the fifty entries to be included in the exhibition of 100 paintings (the other 50 come from France).

The jury of awards who will select the ten American prize winners, include John I. H. Baur, Donald Bear, Alfred Frankfurter, Paul Gardner, Lloyd Goodrich, James S. Plaut, Daniel Catton Rich, Andrew C. Ritchie and Theodore Rousseau, Jr.

The exhibition will open at the Wildenstein Galleries in New York on December 8. Early in 1950, the award-winning paintings will go on tour to major American cities.

Classical Influence on Western Art Shown at Metropolitan

THE INFLUENCE OF CLASSICAL ART on Western civilization is the basic theme of a large exhibition, now current, at the Metropolitan Museum. How wide the net has been flung in garnering in the illustrations of this theme is indicated by the inclusion of sculpture, painting, prints, jewelry, and glass, both ancient and modern. The museum's masterpieces of sculpture, actual examples of classical work, on the one hand, and the later items which suggest the impact of antiquity, have been arranged in several galleries. An exhibition within an exhibition is the collection of seventy-one objects, drawn from the resources of the museum to illustrate *The Classical Contribution to Western Art*, loaned recently to the Art Gallery of Toronto for two months' display.

Although Greek paintings had all but completely disappeared at the time of the Renaissance, and its sculpture was chiefly familiar through Roman copies, its literature became widely diffused. The influence of the ancient world was overwhelming. Old myths furnished the subjects of sculpture and painting, continuing their sway through the varying adaptations of succeeding periods and differing racial translations to the present moment, as witnessed by Picasso's etching to illustrate the *Metamorphoses* of Ovid, or the painting, *Socrates and His Disciples Mocked by the Courtesans*, by the late Jules Pascin.

Interest in the usually depressing casts of the great sculptures, influential on later generations, is heightened by the inclusion of the masterpieces of painting which stemmed from them. Although much of the detail of the exhibition is familiar through exhibitions, at the museum, an unusual feature is the group of frescoes, never before shown in this country, executed in the early years of the sixteenth century under the direction of Raphael. These frescoes depicting *Apollo*, the *Muses*, and the *Wedding of Herakles* are by various artists, even Raphael, himself, and are delightful decorations employing classical legends in an Italianate manner. It would be impossible to list the amplitude of this exhibition, which would be, indeed, like going from Dan to Beersheba without any bypass.

An excerpt from the Toronto catalogue is a pertinent summation of the influence of classical art. "It does not matter if you are aware or ignorant of the Greeks and Romans; for or against them. . . . They laid the timbers of our house of knowledge." And it might be added that it is from them that we inherit a love of formal order, exquisite in its balance of the thing to be said and the means of saying it. (Through the summer.)

—MARGARET BREUNING.

Gemini, Fresco Executed Under Direction of Raphael



The Nativity: MAGNASCO

Schaeffer Shows Fine Drawings

THE EXHIBITION OF DRAWINGS, at the Schaeffer Galleries, spreads out an alluring array in which no item is negligible. The papers of the earlier artists, executed before drawings were thought of as decorations for the wall, reveal their character as sketches for later works. Their aim is apparent, to simplify observed fact into a symbolic equivalence in line, light or shade. Gainsborough's charming landscape, shown here, is apparently such a study for later painting, seizing from the complication of forms, light and shadow of the visual experience, the essentials of the scene.

Likewise, in Callot's vivid *Sketch*, a scramble of lines from which forms emerge, it is possible to realize how definitely he sought the particular quality of movement in his subjects. The same comment is relevant to Gericault's vital rendering of *Horse and Soldier* in a few incisive lines. Or again, the impressive *Temptation of Christ*, by Hoogstraten, conveys powerful emotion with extraordinary economy of means.

Among the outstanding items of an outstanding collection is *The Nativity*, by Magnasco, executed in colored washes. While this magnificent baroque design is built with an architectural soundness, it is imbued with a tenderness of devotional attitude. A superb *Portrait of a Woman*, by Guercino, is so much freer and simpler than his more familiar portraits that it completely escapes the tinge of saccharine flavor found in much of his work. Portraits by Rembrandt's pupil, Ferdinand Bol; figures by the "Little Master" Hans Sebold Beham; a mysterious fantasy by Fuseli, in which, as usual, conception outruns technical accomplishment; a tavern scene by Adrian Van Ostade, reminiscent of Rowlandson, yet without his broad caricature; Giovanni Domenico Tiepolo's witty *Punchinello*, and Paulus Potter's exquisite rendering of textures in his drawing of pigs must all go down as notable examples of hand and mind working together in this summary review of a notable showing. The exhibition will continue through the month of May.—MARGARET BREUNING.

Western-Oriental

AN EXHIBITION by Professor Wong Siuling, in the nature of a brief retrospective, will be attended on the opening day by President Eisenhower and Dr. Chang, the Chinese Consul General, when it opens at Columbia University on May 2. As a painter in the western manner with oriental overtones, Wong Siuling has won many honors, both in watercolor and oil. His work is familiar in part from previous reviews, although several large canvases were completed just in time for the present display.

Linda, a portrait of the artist's wife, travelled with the La Tausca show. *Lady with Red Scarf* which won a California prize in 1941, *And the Storm Passed*, a National Arts Club prizewinner in 1945, are among the former; a double portrait *Since He Went Away* is his latest characterization-piece; and *Dream of Autumn*, an ambitious and well-modelled nude, is also recent. A sense of the city is very strong in the deft watercolors which include other themes as well. *San Francisco's Ferry Building*, *Winter, Columbus Circle* and *Queensboro Bridge* are typically direct and freshly conceived. It is regrettable that the native, beautiful flair for fine brushwork, as exemplified in the quick, perceptive *My Mother* and again in several of the spontaneous washes, is so lost in the academic mannerisms adopted by far Eastern painters in their universal desire to be far Western also. (Until May 8.)

—MARGARET LOWENGRUND.

Museum Association Meets

The 44th Annual Meeting of the American Association of Museums will be held in Chicago on May 19, 20 and 21, Thursday through Saturday. At the meeting of the AAM Council, held recently in Washington, D. C., George Edgell, director of the Boston Museum, replaced David Finley of the National Gallery as president of the Association.

Queensboro Bridge: WONG SIULING



Beach at Coney Island: GEORGE BELLOWS

Imaginative Resources of George Bellows

PAINTINGS BY GEORGE BELLOWS, at the Allison Gallery, reveal, as any showing of his work does, the imaginative resources upon which he drew, the boldness of his attack, mingled with the sensibility of his perceptions. Looking at them one reflects not alone that no one else painted in just this manner, but even more decidedly that no one else would have felt about his subjects as he did. The imprint of his mind makes itself felt in the slightest detail of his work.

The bold vigor of the brushwork that piles up the rocks in *Boat Landing* so that they have an inescapable sense of mass and weight, could also achieve the delicate textures of childish flesh in *Portrait of Anne*, as well as the amazing play of whites and off-whites in her dress. *Shore House*, Monhegan Island, shows a little house almost crouching under a massive cliff, the last rays of the sun flashing on its facade and on the foaming seas of the beach, while the dark water and shadowed sky create a sense of eerie loneliness. The seated figure, *Miss Ruth*, a gypsy, has none of the exotic trappings usually associated with such a subject, but wrapped in folds of a dull pink coat and dress with hands outspread on her lap assumes a pose of patience. Yet in the intensity of gaze of the thin face shadowed by dark braids, the artist has implanted the secretive mystery of race.

Beach at Coney Island, a large canvas enmeshes the lively forms in a give and take of fluent rhythms. Bellows' ability to merge the particular in the general is apparent here in the striking characterization of all the figures and their definite relation to design. The blonde notes of sun and pale colors under sunlight spread a web over the canvas, broken only by a pink, striped awning above a cluster of shaded forms.

The skill of the broken planes of light in *Geese and Storm Sky*, the frosty atmosphere of *In the Woods* with its wintry bareness, the intensity of the cold blue light in *Blue Morning* are

other facets of the artist's ability to record his reaction to the things seen in his own terms of artistic language. (April 26 to May 29.)

—MARGARET BREUNING.

Gifts from Britannica

Five paintings from the Encyclopaedia Britannica collection, which is now owned by William Benton, have been given by Mr. Benton to four colleges. *Avalanche by Wind* by Alexandre Hogue went to the University of Arizona; *Haiti Post Office* by Angelo di Benedetto, to Fisk University; *Winter in Minnesota* by Adolf Dehn, to Carleton College; *Still Life with Buddha Head* by S. Macdonald Wright and *Street People* by Millard Sheets, to the University of Chicago.

Nura's Present World

FOR MANY YEARS, Nura (who is Mrs. Buk Uhlrich) has been an apostle of childhood fantasy. Her present world, which has changed to include some more fanciful memorabilia, is happily exposed to view at the Ferargil Gallery. In the two years just passed Nura has experimented and grown in decided abstract directions, approaching each work as a great adventure. "We don't jump," she says of herself as a contemporary working painter, "If an artist is honest, he merges."

Delicate and fragile is a painting *Behold the Maiden*, which contains that feminine, wispy character more solidified in *The News and Soda Pop* of our cover reproduction, but still reminiscent of childhood. Texture and color innovations are more sure in *Fantasia* where they achieve a glitter and depth beyond any earlier work. *Fragrance*, again, is more like a whiff, the essence of a bouquet rather than the positive thing—and therefore as distilled as perfume from a flower. *The Storm has Passed*, a landscape, is perhaps the most detached as well as the most abstracted.

In mixed media nothing could be more decoratively alluring than *Barnyard Bedlam*, *Conversation Piece* or *The Drama*. Passages are delicately but firmly varied texturally, and gem-like in color. *Drifting Lady* actually drifts in gold-warmed tones. Two larger canvases concerned with new subjects are *Beside the Still Waters*, a quite luminous composition in tranquil terms, and *Lady Fish*—floating with endless intriguing detail. This show, by far Nura's best, is about as delightful as we have seen this year. (May 9-21.)

—MARGARET LOWENGRUND.

Song of the Desert

ABSTRACTIONS BASED ON STRONGLY FELT IMPRESSIONS of specific subjects—the mood and physical aspect of the Western desert landscape in and near Utah—make up a handsome exhibition by John Ferren, at Kleemann Galleries. On two points the style of the exhibition is notably successful. As representative of the artist's work it indicates progress and advance. And as a medium for communicating the feel of the subject the abstract style is ideal. For the strange fantasy of desert forms, like the brilliant romance of a summer sunset and other phenomena, is seldom successfully or credibly captured by a representational style which rarely can escape being overwhelmed by such subjects.

In these 15 paintings, Ferren symbolizes the spirit and substance of desert life as it assaults the senses. Through intelligent planning and use of symbols he has integrated them into rhythmic compositions of color and movement. Typical is *The Rock, the River and the Cloud*, a painting that admirably relates the three forms. Other works in which repeated symbols are woven, through clear, brilliant color and vigorous designing, into lyric song are *Desert Cliffs*, with its broken, horizontal rhythms; the eloquent *Dirge with Desert Forms*; *Erosion Forms* and *Zion Canyon*. (Through May 14.)

—JUDITH KAYE REED.



Resting: ISABEL BISHOP

Bishop Show Emphasizes Solidity

AN EXHIBITION OF PAINTINGS by Isabel Bishop, at the Midtown Galleries, is the first held by her in ten years. Moreover this showing was only made possible through the generous loans of pictures by their owners, for Miss Bishop is not a rapid worker and the larger part of her output has been absorbed by public and private collections. It proves an admirable selection, emphasizing the solid quality of her oeuvre, rather than some of its vaguer aspects.

While many contemporary artists appear definitely under "influences," this painter has developed an aesthetic idiom which is entirely personal, in an unusual combination of precise draftsmanship and loose brushwork. It has been asserted that her canvases lack color and attain a monotony of impression. Yet if anyone looks at this showing, he must be impressed with the color in these paintings, so delicately modulated that one hue melts into another in harmonious relation to the structure of the design. The figures of her canvases are drawn from environs life, neither romanticized or understated, but imaginatively presented in their natural milieu.

A girl bending over a drinking fountain, girls with ice cream cones, or at a lunch counter, or the figures of *Double Date Delayed* in two versions, may be considered realistic in their matter of fact presentation, but the evanescence of light and shade and muted color, and the answering patterns of curvilinear forms transcend realism, seizing a moment of suspended action and endowing it with a permanence of interest that is allied to our definition of classic. *Mending*, the figure of a man occupied in this work, appears at first sight to be a blurred form, engulfed in

tenuous interplay of light and shadow, but another glance reveals how solidly his form emerges from this tenebrous setting and how veracious is his bodily gesture.

The large figures of *Resting*, a man and woman leaning together in an abandonment of fatigue, achieves a sense of mass of forms in the heavy head of the man and the supporting figure of the woman. Like all of Miss Bishop's canvases, there is an impeccable rightness in this portrayal of two, relaxed figures.

A group of drawings are included, fortunately, for this artist is a gifted draftsman, creating tonal warmth and contrasting coolness with India ink and pen in her precisely elegant line. One drawing, merely a scramble of conflicting lines, is movement embodied in loosely defined figures. (Until May 14.)

—MARGARET BREUNING.

Jayne Joins State Department

Horace H. F. Jayne has resigned as vice-director of the Metropolitan Museum of Art to accept a position with the U.S. Department of State International Broadcasting Division. Mr. Jayne has had wide experience, particularly in Asiatic art.

He was appointed director of the University of Pennsylvania Museum in 1928, the position he held until 1941 when he joined the staff of the Metropolitan in New York. 1945 saw him in Chungking serving as the representative of the American Commission for the preservation and protection of artistic and historic monuments in war areas. He was a member of the first and second China Expeditions of The Fogg Museum in 1923 and 1925, and a field agent in Asia for Harvard in 1924-25.



Milk Train: YASUO KUNIYOSHI

Dayton Presents the Railroad in Paint

AMERICA IS STILL a country so new that its folk art and fine art often run in closely parallel channels. Doubtless because the development of the American frontier and of the railroad have been so inextricably bound together, the railroad has been a recurring theme in our folk art. The exhibition, The Railroad in Painting, at the Dayton Art Institute, shows that the trains hold an equal fascination for the trained artist. Aside from the Chicago Art Institute's famous Monet, *Old St. Lazare Station, Paris*, all the paintings in the show are the works of Americans. They have been loaned by museums, The American Association of Railroads and by individual artists and collectors.

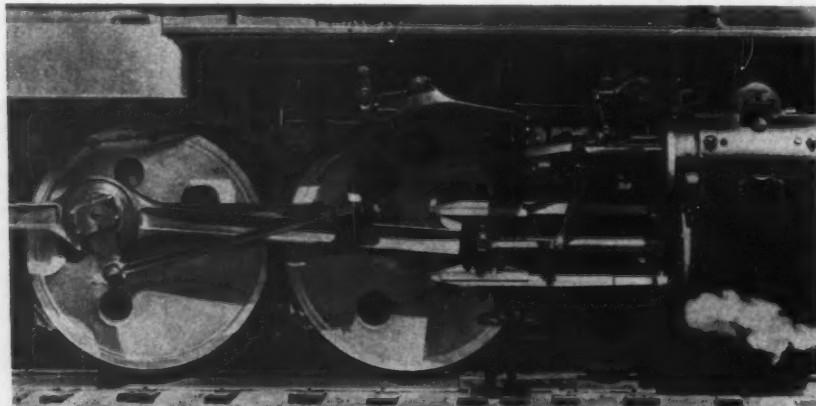
The paintings present a fascinating variety of styles and interpretations. Charles Sheeler in *Rolling Power* depicts, in super-realistic fashion, the clean beauty of the wheels that keep the trains under way, while Lux Feininger's *Ghosts of Engines* shows the fate, by way of "magic realism," of three old engines of the type which subdued the West, now left to rust in the "boneyard." George Inness' misty *Lackawanna Valley* may well represent the first entrance of big business into art. The painting was done for the D. L. & W. which insisted that Inness

put into it non-existent double tracks, all four trains owned by the road, and the initials D. L. & W. very plainly on the tender of the locomotive. Inness complied because he desperately needed the seventy-five dollars he was being paid. John Kane's more urban *Homestead* in industrial Pittsburgh and Adolf Dehn's *The Ohio River at Cincinnati* contrast sharply with the Inness.

The formal beauty of the intricate signalling system of the railroad is brought out in Stephen Etnier's *Railroad Cut, Brunswick*, while the Locomotive itself holds more appeal for Reginald Marsh, and Louis Bouché attacks the subject obliquely in a typically suburban *New Lebanon Railroad Station*. A touch of nostalgia appears in Edward Burroughs' *Virginia Underpass*, which shows a train racing over a bridge, while a donkey-wagon and a man and child on foot pass underneath. Kuniyoshi glorifies the valiant little "milk train" on a lonely prairie run, and Benton picks up the folk theme in his lusty *Wreck of the Old 97*.

Items augmenting the exhibition range from an early 19th century wrought iron weather vane that is a little engine complete with engineer, to material on General Motor's "Train of Tomorrow."—P. L.

Rolling Power: CHARLES SHEELER



Wisconsin's 35th

"WE AGREE that this is the finest state or regional show that any of us has ever seen." This flatly unequivocal statement was made last month by Chairman Howard Thomas, speaking for the jury of the 35th Annual Exhibition of Wisconsin Art, which also included Robert Laurent and Malcolm Hackett.

Burton Cumming, director of the Milwaukee Art Institute where the Annual is now in progress, finds it "particularly full of youth and stimulating ideas and hope for the future." But he has another exceptional tale to relate, in connection with the big prize, the Milwaukee Art Institute Medal of Honor for the most outstanding work in any medium, which was given to *Paul Bunyan*, a piece of sculpture by Clayton Charles.

"Several days after the prize jury had packed their bags and gone home (but before their decisions had been revealed)," writes Cumming, "we were visited by a special delegation from the Mayor's office. This is the first year in our history that the city government has put up money for a purchase prize. Anyway, it was the job of these five aldermen, assisted by a local artist, to choose something on which to bestow this \$350 as a purchase for eventual location in some public building. They took their jobs very seriously and their preliminary choice included four of the then unknown prizewinners. They eventually decided unanimously on *Paul Bunyan*. At least this is a very auspicious start on what I am sure will be a much closer relationship between politics and art in Milwaukee."

Other prizes included six Milwaukee Art Institute awards of \$50 which went to Clayton Charles (again), George Frederiksen, Charles Maurice, Gideon Sandelin, Robert Schellin and Angela Von Neumann; the Wisconsin Painters and Sculptors Incentive prizes to Fred Berman and Peter Rotier; a \$200 anonymous prize to Gerald Landt; the Frank H. Becker and Frank Dan Paint Company drawing prizes to John Bergman and Wesley Klug. The \$250 Milwaukee Journal prize went to Charles Thwaites, and the \$100 Milwaukee Sentinel prize to Gerhard Bakker.

New Prize—New Gallery

The official opening of the Studio Club in Mount Vernon was marked by the first annual presentation of the Robert Adriance Birch prizes totaling \$2,000. A breezy scene of boats rocking on the waves, *Boats—Rainbow Fleet, Nantucket*, won first prize of \$1,000 for Hayley Lever. Eugene Higgins won the \$500 prize for *Meager Shelter*, and \$300 went to Leon Dabo for *The Siene, near Rouen, France*. The unique method of judging the paintings was to have each artist cast one vote for any picture except his own.

On exhibition, too, are a good selection of paintings by Mr. Birch, awarder of the prizes and founder of the Club. The remaining \$200 will be awarded as a popular prize at the end of June when this initial exhibition closes.

Jacques Villon

PAINTINGS BY JACQUES VILLON, at the Louis Carré Galleries, will surprise anyone who recalls his exhibition of the far away and long ago at the Société Anonyme, for his palette has blossomed into a refulgence of light and color quite in contrast to his former hues. He continues to work in abstraction, alternating principally between flat cubism and cubism with spatial depth.

Braque and Bonnard are other examples of artists over seventy who have chosen the upper register of the chromatic scale in their later work, but Villon's color is more vehement than theirs. Much of this intensity is due to his following the Impressionist precept that color is light. His fastidious taste in harmonizing these high notes is apparent on all his canvases, creating brilliant, yet never garish patterns. Curiously enough, some of these glowing color planes enhance the structure of the design, yet others, in their insistence, seem to diminish it.

Self Portrait, in which the figure emerges from an abrupt arrangement of patterned hues, chiefly blues and greens that both merge into and oppose one another, is a vivid presentment. One of the most impressive paintings is *L'Exil*, pure abstraction, in which the straggling line of figures form a sharp diagonal across the canvas against a play of purples and greens in a sense of spatial depth. *Le Pont de Beaugency* shows an objective veracity of distant town and bridge against an unmodulated vividness of orange sky, with a clash of angular planes building up the foreground.

Window in Drawing Room is again pure abstraction, yet there is a remarkably distinct suggestion of the interior, light flooding its notes of pale orange, clear yellow, red and pink brought to a halt by the purple floor covering of the foreground. Like all Villon's work, there is an element of surprise that is arresting, and a completeness of statement that is convincing. (April 25 to May 14.)

—MARGARET BREUNING.

L'Exile: JACQUES VILLON



Animated Landscape: MIRÓ

Surrealist Period Miro for Miro Fans

HEMINGWAY ONCE SAID of an early painting by Miro that it "has all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint those two very opposing things. Although Juan Gris painted it how it is when you know you will never go there. Picasso is different. Picasso is a business man."

Few of the canvases in Miro's current show—one of many staged by Pierre Matisse which covers his surrealist period, from 1923 to 1927—would arouse quite so much appreciation from one artist to another. Many are slight and cryptic, lacking the substance of his earlier work and the more vigorous color and design that came later, but even the thinnest and most casual of them partake of the cosmic gaiety that is Miro.

The familiar *Catalan Landscape* of 1924, lent by the Museum of Modern

Art, is, of course, a pure enchantment of ladders, wheels, flags and curlicue creatures, and the large *Animated Landscape*, with its startled and perhaps reluctant dragon, approaches the full-bodied color of the artist's later palette. Less substantial but quite entertaining are the dotted-line *Portrait of Mme. B* with her snooty admirer and the large, sad-eyed potato, placed in "profile" on a white blob with a lot of lines that go here and there, titled, simple, *Painting, 1927*.—JO GIBBS.

Henry Sexton

HENRY SEXTON'S PAINTINGS, at Contemporary Arts, impress one as the work of an original and self-sustaining artist, that is, an artist who finds his own response to the world about him sufficient stimulus without adopting the idiom of other painters, who have treated the same themes. In William Saroyan's tribute to Sexton's work (April 15 DIGEST), there is one especially relevant phrase, that he has created his own world. Happily, he is able to make this world a convincing entity through his gifts of design and color.

If it is not entirely even work, the high spots are decidedly high, and the lower ones not devoid of interest. Undoubtedly, there is symbolism in the recurring crosses, the wheels and the red-hot suns of these canvases, but these symbols have been so skillfully incorporated as elements of design that their significance is negligible in comparison with the power of the expression.

Canvases that made particular appeal are: *Man with Cage*, from which a bird has apparently been released, leaving the man imprisoned behind some psychological barriers; *Anguish*, two women leaning against each other *dos-à-dos*, their eerie green flesh tones accentuated by a sinister blue sky.

Other admirable paintings might be cited such as *Woman with a Wheel*; *Pulcinella*; *Village by the Sea*, and *The Mask* (see reproduction on page 22). (To May 13.)—MARGARET BREUNING.





My Patio: AUGUSTUS GOERTZ
At Village Art Center



Swimmer: SYBIL KENNEDY
At Weyhe



Family Group: MILTON AVERY
At Durand-Ruel



The Mask: HENRY SEXTON
At Contemporary Arts



Family Group: ARTHUR KRAFT. At Seligmann



Basket of Flowers: HIRSHFIELD. At Janis
The Art Digest

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Italian Artist in Debut

The exhibition of paintings at Ferargil by the Italian artist, Orlando di Collalto marks his debut in this country, but reveals the fact that he is a thoroughly accomplished craftsman. In his many still lifes, there is skillful relations of forms, shapes and lines, carried out in seductive color, which is yet used with discretion. His brushwork is caressing in his flower pieces, but it is also sound in its definitions.

Anemones might be cited for its fine co-ordination of detail and appropriateness of color and *Violet Anemones* for the delicate textures of petals contrasted with the solidity of forms of cup and saucer and pitcher, ably disposed in compact design. Figure pieces are admirably modelled and imaginatively arranged. A *Self-Portrait*, in which the artist seems to be surrounded with woeful figures, recalls undoubtedly post-war impressions, but escapes the usual post-war macabre note. (Until May 14.)—M. B.

Young Certainty

This is surely an age for youth. Unusual vigor and certainty are found in the work of Shirley Kaplan at the Newcomb-Macklin Galleries. The painter is seventeen and the entire collection is representative of the last two years of work. This might not be significant if it were not for a uniform professional approach inherent in each canvas. On a large dimensional scale there is adult directness in *Symphony*, *Fisherman's Dinner*, and *Frustration*, but teen-age wistfulness creeps into *My Inspiration* and *Dark Future*.

This unhesitating self-expression is the flexible trait which makes for vitality rather than tightness, and honesty before strained effect. It is a give-away of youth, but it has its place in this spirited show. The animation is in color, sometimes over-bright but never lacking, and in subject-matter. *Night Mood* and *Winter Morning* are serious and sensitive; *My Inspiration* and *At This Age* contain crudities which can only lose themselves in more, and continually steady, work. (Until May 14.)—M. L.

Duo at Weyhe

The Weyhe Gallery is presenting two simultaneous exhibitions: the first American introduction to the work of the modern Dutch painter, Toon Kelder, and an impressive group of sculpture by Canadian-born Sybil Kennedy. Unfortunately, the group by Kelder is not large enough to make more than a brief acquaintance with his work which, we are told, was first associated with the luminist school and later the Bergen school (a combination of Dutch realism and Cubist tendencies introduced in Holland by Le Fauconnier). All recent, the paintings on view represent a complete change in style, toward a highly-simplified and rhythmic arrangement of naturalistic form. Outstanding among them are the subtly-colored *Javanese Dancer* and *Don Quixote*.

May 1, 1949

The sculptures by Miss Kennedy combine command of medium and high technical skill with expressive content. Among the figure pieces *The Mother*, a sympathetic portrayal of a Negro mother and child that has tenderness and dignity; the timely *The Questioned* and *Lot's Wife* are distinguished works. They reveal the artist's progress from early, more stylized and less original sculpture to her present, deeply-felt accomplishment. (Through May 4.)

—J. K. R.

Arthur Kraft in Debut

Arthur Kraft, an imaginative young painter who won attention here when he took first prize in the 1946 Audubon Artists' exhibition and later as an exhibitor in a showing by artists under 25, is holding his first New York exhibition at the Seligmann Galleries. At 27, Kraft is a prolific painter who can show 25 large oils and temperas, together with 14 miniatures, all the product of a year's work. These are freshly-conceived paintings on a wide variety of themes—from a swirling *Crucifixion* and the more conventional *Head of Christ*, to a fanciful *Retreat from Atlantis* and a poetic *Forest Search*.

A good technician with fluent skill, Kraft has much talent, many ambitious to charming things to say, and a penchant for grotesque as well as more gentle fantasy. If there is a disappointing note in the exhibition it is a tendency toward theatricality, and to use Disney-like cartooning with inharmonious themes, as in the memorial, *Hide and Seek*. (Until May 8.)—J. K. R.

Avery's Decorative Art

In his new paintings at the Durand Ruel Galleries Milton Avery continues his familiar pursuit of decorative art that lives, rather thinly, on precariously-simplified design—compositions of carefully plotted rhythms, pattern and color arrangements that range from off-tones to harsh but successful contrasts or startling harmonies.

In top form are such works as *Hens and Rooster*, looser and broader than most in a composition that pits luminous red against lavender and pink, supplemented by grey, browns and yellows, and *Red Rock Falls*, a Sheeler-like study in Avery color.

The attractive still life, *Spurs and Lemon Leaves* is more subdued and elegant in quiet tones, as is the soft, earth-toned *Landscape with Cacti*. Less successful is *Family Group* which, for all its color and indicated rhythm, has a deathly-still look. (Through May 14.)

—J. K. R.

First Show in Ten Years

Bernice Cross, a talented Iowa-born, Washington (D. C.) painter and teacher, holding her first New York exhibition in ten years at the Bertha Schaefer Gallery, is an imaginative designer of still life compositions of charm and personality. Odds and ends of glassware, china, pottery, flowers and fish, even such homely utensils as a key

rack, figure in her paintings, which gain decorative richness from their well-painted backgrounds and textures. A special interest in wood patterns characterizes a number of works, such as *Key Rack*, *China Teapot* and *'Stute Fish*.

In more romantic vein of fantasy are such works as the wistful figure in *Eclipse*, the green-rose *Queen* and *Figurehead*. (Through May 14.)—J. K. R.

Flights in Space

Theodoros Stamos' redundant use of color and line in his present show at the Betty Parsons Gallery seems like his painting *Echo*, the endless repetition of a dream. Like small stones dropped in a void, each basic idea for a painting causes an eruptive flow. A strange luminous depth is created, and from it circles light-edged waves of color. Perhaps they are communications of an unknown inner life. Perhaps they are essays, with that fresco look of surface tensions, of an extra painter's sight into the known.

On masonite, the work of Stamos is generally in oil with a casein base. His early interest in sculpture may account for a certain predilection for dry surface technique. His early occupations as a hat-blocker, florist, printer and framer may answer for this quiet rebellion of a dream-life on the other side of the coin. Night and a gold pale ness in *Moon Chalice* are richly detached; *Migration* is one dark flight in space; *Up by a Whirlwind* indicates further interest in spatial form and movement. There is a particular tawny quality over the cool blue and green pattern of *Conversation Piece*, one of the finest of this new group. (Until May 7.)—M. L.

Anchors and Shells

That soft clean feel of the air and the sea pervading the Feigl Gallery emanates from the painting constructions of Dimitry Merinoff. Although of French ancestry and born in Russia, his brief stay in this country from 1946 has resulted in the complete Cape Cod seduction of a painter who employs all materials of the sand and shore to get his effects. The rococo, pearly souvenirs of shore resorts are sometimes concocted in the same way, glued with sand and pebbles on the surface of a shell or picture frame; that gives you some idea of the method, but never of the abstract sense of design or refinement of color, always in the higher octaves, which produces this unusual series of sea, land and airscapes. (Until May 14.)—M. L.

Recent Portraits

A painting of Mrs. Spyros P. Skouras dominated the exhibition of recent portraits by George Daniel Hoffman which just closed at the Arthur U. Newton Galleries. All the portraits, loaned by the owners, are obvious likenesses. The most animated, and perhaps the most attractive in the show is the daughter of Mrs. Skouras, *Diana*. Portraits of the Ames family (Mrs. Paul S. Ames, Paulette and Stephen) are very expressive and traditionally well painted. Poses are sometimes stilted, as in the double portrait of *Mrs. Karl and Miss Brita Bredenberg*. In general the draughtsmanship as well as color is easy and



Self Portrait: CHRISTIAN BERARD. At Hugo

pleasing, and the expressions of the sitters true—M. L.

Aspects of the Sea

"No intellectual analysis is necessary," states the catalogue of the exhibition of paintings at the Grand Central Vanderbilt Galleries by Alphonse J. Shelton. "No sense of hidden fears and melancholia in the guise of intellectual art." These are clearly the aspects of the sea which appeal to a painter of Shelton's ability and emotional power, as if over and over the same surf breaks and the same sky and rocks receive the spray. They are, within that scope, well-constructed, well-felt and peacefully executed. (Closed April 30.)—M. L.

Bright Watercolors

Anthony Thieme has just returned from a six months' trip to Guatemala and St. Augustine where he painted the watercolors on view at Grand Central Galleries. Thirty scenes present a variegated and colorful account of the subjects he found in Guatemalan street scenes and atmospheric Florida landscapes. *The Swamp* is particularly local in feeling and appealing in color and mystery. Many of the paintings are in Thieme's best manner, which is altogether fresh and objective in good watercolor tradition. Two sail boat scenes are especially breezy. (Until May 7.)—M. L.

Deep Portraiture by Berard

FINE, DEEP PORTRAITURE is contained in the memorial exhibition of Christian Berard at the Hugo Gallery. A lone, frightened face against a wall, *Le Crie*, is one of those, as well as the self-portrait painted but three months before his recent death in France, in the wide, color-subdued landscape Berard used as background for other studies of war-displaced children. These paintings stand for the best in the produc-

tive career of a man who became, at a decadent period in the theatre and ballet, a leader in a movement for elegance in all related arts.

A pupil of Vuillard originally, Berard worked with Jean Cocteau and others of the progressives of the last decade, until his sudden death. Several wash drawings signify the structural and sensitive abilities connected with his stage designs for which Berard was better known in this country. It is the first opportunity to see a collection of his paintings, however, and as such a revealing clue to a distinguished creative artist. (Until May 15.)—MARGARET LOWENGRUND.

Debut of Young Russian

Nathalie Petrik-Pervushina, young Russian painter, who was born in Paris where she lived and studied until coming to the United States a few years ago, is currently making her debut at the Ward Eggleston Galleries. The exhibition, composed of twenty brilliantly colored oils executed with a sensitive emotional approach reveal how strongly Miss Petrik-Pervushina has been influenced by the French School of Expressionism. Yet, her simplified, atmospheric canvases contain a definitely personalized concept and poetic feeling that is neither derivative nor imitative.

Miss Petrik-Pervushina concerns herself with the world around her and delicately portrays a butcher in Blois or a street in Mendon both romantically and realistically. Exceptionally gratifying is the portrait *Serge*, rendered in rich forceful pigment with vibrant textures. (Until May 14.)—M. S.

Poetic New York

They could be anywhere, the tender landscapes Mary Heisig paints of New York City, unaffectedly but very effectively framed and hung in the Artists Gallery. Along the East River, at 42nd Street, by the piers and docks, lone people in simple landscapes have

the innocent quality of the peasant in the field. *Sitting on a Rock*, *Memorial*, and *Man with Red Cap* are the simple titles when the paintings are concerned solely with figures of still life. How few New Yorkers seems to be about, however, in the city settings and what colors she thinks of putting together to achieve jewel-like effects are the unusual qualities which Miss Heisig brings to her poetic canvases. (Until May 13.)

—M. L.

Mattei and Mocharniuk

At the Laurel Gallery two artists of very opposite tendencies are showing, Antonio Mattei, painter, and Mocharniuk, sculptor; yet the small, carved elongations are an interesting complement in material, color and form to the watercolors of the New England coast, the Pennsylvania countryside and the city streets, realistically offered for sale for \$30 each, framed. The decorative sculptures are from \$15.

The idea of both is to frankly offer for sale at the lowest possible price for the business man's pocketbook, works which glorify any apartment in a modern manner. The plan takes away the preciousness, in a literal sense, but cannot detract from the real value of the work, which is fairly uniform in size and type respectively. It is the tenth show for Mattei, who now lives in Ogunquit, Maine. *Nubble Light House*, a Portsmouth Street scene, and an oil of Mrs. Adams Damroch are highlights of the show. As worthy as it is unusual, the low-priced plan should bring results. (Until May 7.)—M. L.

Leonard Nelson Exhibits

In the attractive new Peridot Gallery paintings by a well-known Philadelphia artist and teacher, Leonard Nelson, should attract new admirers. Representing the accomplishments of the past three years, the exhibition divides itself into three groups. Earliest paintings are a trio of brilliantly-colored abstractions of Indian ceremonial dances, swift-moving arrangements of rhythm and pattern. A later section of the show reveals marked change, as in *The Great Wall*, a mass of piled-up bricks with interwoven symbols of man and animal, all organized in richly-painted and textured design. Most recent paintings are more abstract again and although they return to the dance for inspiration they have a lighter, lyrical quality and are painted in fresh, flat color. *Women and Mirror* and *The Dauphin* are outstanding in a group marked by ability and inventiveness. (Through May 24.)—J. K. R.

Paintings from Brazil

Paintings of Brazil—the gypsies, the festivals and the men and women of the farms and city—are exhibited by the South American painter, Moussia Pinto, at the Passedoit Gallery through May 7.

Moussia, as she is known, covers a wide variety of subjects, changing her palette as the scene demands. Outstanding among her group are *Adam and Eve*, an essay in primitive style; the lush *Nude with Fruit*, that repeats the globular forms of the fruit in the stylized drawing of the girl to plump

The Art Digest

satisfaction; and *Girl Selling Violets*, executed in a quite different style that is greyed and more subtle in color and design.—J. K. R.

Fun at the Downtown Gallery

"It's all Yours" is the title of *Seventeen* magazine's May issue in which 155 teenagers took over under the direction of the editors. The Downtown Gallery was host, last fortnight, to 26 members of that group, who worked with Art Director Cipe Pineles, and the show is all theirs. As a contrast to their uninhibited outlook in art, the Downtown has also put on a show of old American heirlooms worked in embroidery, water-color, "fractur and steel pen" by school-age artists over a century ago. The willowy restraint of yesteryear in the pale "Virtue and Independence" tradition is a long way behind the straightforward freedom exhibited in this serious, humorous, life-loving show.

The several self-portraits are in themselves unaffected statements of this generation's matter-of-fact acceptance of a role in the arts. "I can see myself in this career," says Willard Blackburn, who paints himself at the easel with his back turned. In a way they are all portraits, since the paintings reveal so much, but Sally Jean Nathan's *Self-Portrait with Boy* is perhaps the frankest, most wishful and yet honest, of all.—M. L.

New But Not Too New

The Museum of Non-Objective Painting is currently showing, through May 15, a large and comprehensive exhibition of American non-objective paintings. As in the Museum's former shows, the present exhibition faithfully follows the set pattern of presenting many artists who have strayed little from the traditional molds and dictates of their masters, Mondrian and Kandinsky, with definite emphasis on the latter.

As a whole, we found the lack of inventiveness and experimentation of the exhibits disappointing. Certainly the non-objective field has not been reaped . . . merely furrowed, and the possibilities are so vast that the repeated grooves of imitativeness are difficult to understand. Without experiencing the intellectual processes and emotional in-

tent necessary to make non-objective painting a rich, full bodied art, the approach becomes an arid, frigid exercise that is both monotonous and meaningless. Never a simple problem to tackle, the artist who brings fire, life and imagination to non-representative lines, cubes, planes, and often pure color, is a skilled and knowing craftsman.—M. S.

Watercolorist at Van Diemen

Natacha Jacobson, Russian-born artist, is making her debut at the Van Diemen Galleries with a large exhibition of watercolors depicting seascapes, still-lifes and figure compositions.

Through an economy of means, Miss Jacobson realizes sound organization and vivid disciplined color. With a few controlled strokes, she achieves a fine three dimensional atmospheric quality. Exceptionally satisfying is *House at Hoosac*, a richly patterned composition of a country house surrounded by a festival of trees. We also liked the freedom of design and gay colors found in the refreshing still-life *Anemones-3*. (April 20-May 3.)—M. S.

Portraits of Flowers

Mildred Hayward's paintings, at the Milch Galleries, include thirty canvases of flowers, yet each one seems to be approached as seriously as a portrait painter in his desire to present the character of his sitter. Botany must be

a basis of this floral painting, but just as a sculptor may be familiar with the ABC of anatomy, yet not suggest this scientific knowledge in his finally rendered forms, so Miss Hayward's veracious records only emphasize the allurements of form and color of her subjects.

The artist is a sound craftsman, brushing her forms with nice definition of contours in rich, yet not lavish colors. Among the wide range of her showing, canvases that appealed especially to this observer were: the magnificence of the clustered peonies in *Spring Renaissance*; the wealth of textures in pink, red and white carnations in *Largesse*; *Garnet Roses* with its delicacy of half-opened petal and a closing calyx. (Until May 7.)—M. B.

Local Characterization

Gail Symon, who is director of the Silvermine Guild School of Art, Norwalk, Connecticut, is showing a group of canvases at the Salpeter Gallery which are full of sensitive local feeling. Her characterizations, however, have technical restrictions in certain stilted mannerisms, as if many of the subjects were overworked. This is especially true of the larger oils which could gain by greater freedom. *The Empty Room* has more of the atmospheric quality of several of the smaller paintings such as *Moonlight*, airy with a Pittmanesque nostalgia, or *Girl with Bouquet*, an engagingly feminine portrait. (Until May 14.)—M. L.

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Debut at Kraushaar

E. P. Jones, New York painter who has been seen in gallery group exhibitions and museum annuals, now makes his formal debut at the Kraushaar Galleries, through May 14. Although the present group of 15 paintings is uneven in quality, the best pictures reveal an attractive freshness and vigor, along with a clarity and cohesion not always found in his work.

The over-size canvas, *Fishing Tackle*, a near abstraction of a window display that is bright, colorful and well-integrated; a spacious view of *Uptown New York*, that has good paint quality along with notable composition and an original point of view.—J. K. R.

Ladies Day

A show by three young artists, all inclined toward realism, recently closed at the Artists League of America. Outstanding was the work of Ruth Jacoby, both for its boldly executed design and its rich, vibrant color. Especially successful was *Trinity on 3rd Avenue*, a strong but sensitive study of an outdoor market with figures of a man, woman and child in the foreground. Rose Danzig tends most towards abstraction, and her *Seascape*, with its lovely white buildings standing out against a turbulent blue-green background, was particularly notable. Dorothy Phillips seems to have changed her style since the stormy *Portent* was done, but *Songsters* is a fresh, attractive little painting.—P. L.

Carefully Set Gems

Dreamy, not at all in the slang sense, is the adjective which best characterizes the work of Ernest Geitlinger at the Betty Parsons Gallery. The elusive quality and color in *The Lovers* and *Ship Swing* are both rare and delicate. Symbolic in a realist sense is *Scarecrows*. Each small painting seems like a gem, carefully and fondly set. (Until May 7.)—M. L.

New England Rhythms

Luminous but local, the paintings of Mary McGarry Shore which were shown at Norlyst last fortnight, are cheerful and bright and loosely-brushed. *Sea Shells* have a clear rosy beauty, *Driftwood and Shells* are free in feeling and *Still Life with Bottle and Fruit* is equally atmospheric. There is an unfinished air about the work in general, as if each canvas could be carried farther for added depth. The most sub-

[Please turn to page 32]

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On My Rounds

By Margaret Lowengrund

The 1949 Arts Festival (under the auspices of the Greenwich Village Association and *The Villager*) will utilize empty studios on Washington Square South for exhibition space indoors and out, boxing bouts and all manner of festivities during the regular May outdoor show. . . . Four organizations so far have announced their participation; starting with N.A.W.A. below mentioned, the Pen and Brush Club, Society of American Etchers, Village Art Center Prizewinners. More groups are expected to join the ranks. . . . To celebrate his 2nd anniversary in this country, the sculptor Alfred Van Loen held open house on April 8 from 11 A.M. to 7 P.M. People started dropping in at 9 A.M. but the huge supply of wine and cookies withstood the onslaught until late evening. Van Loen's statue of Adam in the backyard is now famous; with Magnolia blossoms to complete the Bacchic picture, Adam kept his balance.

* * *

The Artist Looks at Himself arrives as an exhibition at the Philadelphia Art Alliance during May . . . the current Look contains a fine spread on the story of Koren der Harootian as the artist who set up his sculptures on an empty lot on Washington Square and achieved success and recognition. His gallery, Kraushaar, may have a share in this too. . . . Harry Salpeter claims, by the way, to have heard the last word on the housing shortage. A well-known artist received an offer for a sublet on his easel during such hours of the day as he is himself not working on it. The artist prefers to remain anonymous—and keep his easel. . . . Roy Mac Nichol, who is interested in experimentation and recently went on television during his show at Galerie Vivienne calls his new, semi-abstract Geosegmatics, not Geosemantics, as erroneously reported.

* * *

Martita Hunt, the *Mad Woman of Chaillot*, and George Copeland, pianist, will read and play respectively on UN Day at the National Academy of Design during the 57th Annual Exhibition of the National Association of Women Artists—for the relief of needy children. . . . The show opens May 13 with "a fair share of samples from 44 states."

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Hercules and Omphale: LUCAS CRANACH THE ELDER. At Kende

Old Masters to Be Sold at Kende Galleries

AN IMPORTANT GROUP of paintings from the 16th, 17th and 18th centuries will be offered at auction on Thursday evening, May 12, at the Kende Galleries. A study of man's hands, painted by Rubens about 1620; his *Nativity*, done in Italy during his stay in Mantua 1606-1608 and included in the Rubens Exhibition at the Los Angeles County Museum about two years ago; and the sixteenth century Flemish *Portrait of a Man* by Quentin Massys, previously exhibited at the Cleveland Museum and the Nelson Gallery in Kansas City, are notable among the works to be included.

With these paintings will be offered

a pair of still lifes and a Cassone panel of *The Judgment of Paris* by a Paris master, a marine panel by Hendrick Maertensz Sorgh dated 1668, Jan De Cock's panel of St. Jerome, Brueghel's *Elegante Company*, Georges de la Tour's *St. Jerome*, a coast scene by Adriaen Van Der Velde and works by the Master of Frankfurt and the Master of the *Magdalen Legend*.

These paintings which are from the collections of, among others, Erick W. Bergmann, William Randolph Hearst and Arthur Edwin Bye, will be on exhibition from May 9 until the evening of the sale.

Modern Paintings at Parke-Bernet

SOME MODERN PAINTINGS and some not so modern, some the property of Clifford Odets and some from other owners, comprise what will, in all probability, be the last evening sale of paintings of the season at the Parke-Bernet Galleries, at 8 p.m. on May 28.

There was little detailed information at press time, but the rather large group will contain French landscapes by Courbet, Corot, Monet, Sisley, Cézanne and Signac; several works by Renoir, and a genre painting, *Girl in a Garden* by Pissarro, which was formerly in the Richard Whitney Collection. Other French or School of Paris items are by Chagall, Miró and Léger. Among the American inclusions is an early Elshemius, from the period when he signed his canvases Elshemus, in 1907; and also a large painting by Irving Couse, N. A., painted in Mexico and showing an Indian before the prehistoric pictographs etched on the rocks by the Aztecs, which was exhibited at the Sesqui-Centennial Exhibition in Philadelphia in 1926.

In the graphic field are etchings and lithographs by Picasso, Rouault, as well as pen drawings by Klee, from the Odets collection. There are also several African wood sculptures and fe-

tishes, some polychromed, a number of them from famous European collections such as those of Lionel Edwards, London, and R. Corrot, Brussels. (Exhibition from May 21.)

Indian: IRVING COUSE



Auction Calendar

May 3, Tuesday afternoon and evening. Parke-Bernet Galleries: autographs, manuscripts, first editions, other literary material, property of Mrs. James Gore King, Mrs. Frederick Lowden Wierdsma, others. Letters of Rufus King; first editions and letters of Brontë family, Lewis Carroll, Color and costume plates; French literature. Now on exhibition.

May 3, Tuesday evening. Parke-Bernet Galleries: Italian Musical MSS from the Natalie Gallini Collection, includes 39 pieces of a Frescobaldi cantata; several Cimarosa autograph manuscripts including an unpublished cantata; an unpublished Cherubini "arietta"; a hitherto unknown cantata autograph manuscript by Rossini; three autograph manuscripts by Donizetti; autograph sketches by Puccini; examples by Mascagni, Rola, Mayr, Zingarelli, Toscanini, others. Now on exhibition.

May 3, 6 and 7, Thursday, Friday and Saturday afternoons. Parke-Bernet Galleries: English and French 18th century furniture and decorations, property of Symons Galleries. Hepplewhite, Sheraton, George III bookcases; Chippendale cabinets; Sheraton sideboard with ormolu galleries; Adam-Hepplewhite hanging shelves. Occasional tables, small desks, side and arm chairs, Louis XVI bureau cabinet, George III *torchères*, Enghien, Gobelin, Mortlake tapestries, English and Continental porcelains and silver. Now on exhibition.

May 10, Tuesday evening. Parke-Bernet Galleries: engravings and etchings from the collection of a California collector, others. Works from the 15th and 16th centuries by Jost Amman, Anthony of Worms, Jacobo de Barbari, the two Behams, Master A. G., Dürer, Lautensack, Van Leyden, Mantegna, Marcantonio, Van Meckenem, Von Almitz, Rembrandt, Schongauer and Master M. Z. Also 19th and 20th century artists including Bone, Briscoe, Brockhurst, Cameron, Forain, Daumier, Haden, McKey, Whistler and Zorn. Exhibition from May 5.

May 11, 12, 13 and 14, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Part II of the Brummer Collection. Romanesque, Gothic, Renaissance sculptures, ivory carvings, bronzes, silver, textiles, Gothic tapestries, Limoges and Mosan enamels, and furniture. Renaissance *objets de vertu*, Egyptian, Greek, Roman early Christian, early Persian and Byzantine objects. Pre-Columbian art. Exhibition from May 7.

May 12, Thursday evening. Kende Galleries: Old Master Paintings, from the Bergmann, Hearst and other collections. Exhibition from May 9. May 16 and 17, Monday and Tuesday afternoons. Parke-Bernet Galleries: Americana, art and other books, collected by William Mitchell Van Winkle, the late Ernst L. Fentje, Rev. Anson Phelps Stokes, estate of George H. Stuart, 3rd, others. Americana, including Eastern, Western, sporting and pictorial subjects. Art and illustrated books. Audubon plates from the original Elephant Folio. Gould watercolors; first editions; Derrydale press publications. Exhibition from May 12.

May 18 and 19, Wednesday and Thursday afternoons. Parke-Bernet Galleries: English, American and French furniture and decorations, from the estate of the late Eleanor Medill Patterson. Queen Anne walnut secretary cabinet finely fitted with cupboard; Georgian examples include George I carved mahogany wing chair; ten Chinese Chippendale carved mahogany side chairs; Chippendale and Adam inlaid wall mirrors; Sheraton serpentine inlaid mahogany sideboard. American inlaid cherrywood and birdseye maple tambour writing cabinet attributed to John Seymour. French commodes. Sterling silver, including gilded silver table garniture by Bointaburet, Paris. Exhibition from May 14.

May 20 and 21, Friday and Saturday afternoons. Parke-Bernet Galleries: French Provincial furniture and decorative objects, sold by the order of L. Arnaud. Exhibition from May 14.

May 23 and 24, Friday and Saturday afternoons. Parke-Bernet Galleries: Early printed books and other literature, property of Cary W. Bok, others. Exhibition from May 19.

May 25 and 26, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Oriental art from the Elizabeth Stewart Claffin estate, others. May 26, Thursday evening. Parke-Bernet Galleries: Modern and other paintings from Clifford Odets and other owners. Exhibition from May 21.

The Auction Mart

Renoir: <i>Portrait of Claude Terrasse</i> (P-B, Mixed Sale)	Private Collector	\$ 4,400
Gauguin: <i>Pres de la Ferme</i> (P-B, Mixed Sale)	Private Collector	4,200
Van Rysselael: <i>River Scene</i> (P-B, Kiser)		
M. V. Horan, Agrt.		3,750
Degas: <i>Apres Le Bain</i> (P-B, Mixed Sale)		
Knodel & Co.		3,500
Vierge-Lebrun: <i>Portrait of a Young Girl Singing</i> (P-B, Wilson)	Private Collector	3,200
Greuze: <i>A Young Girl Embracing a Dove</i> (P-B, Kiser)	M. V. Horan, Agrt.	3,100
Monet: <i>Peupliers en Automne a Giverny</i> (P-B, Mixed Sale)	Private Collector	3,100
Renoir: <i>Les Prunes</i> (P-B, Mixed Sale)		
French & Co.		3,100
Rouault: <i>Clown a La Rose</i> (P-B, Mixed Sale)	Private Collector	3,000

May 1, 1949

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ART BOOKS

By JUDITH K. REED

American Folk Art

"American Folk Art in Wood, Metal and Stone" by Jean Lipman. 1948. New York: Pantheon. 193 pp. with 183 illustrations, 4 in color. \$7.50.

Jean Lipman, author of *American Primitive Painting* and editor of the journal, *Art in America*, now covers a field that has attracted many new devotees—the folk art of America. Objects covered range from the motley cast of characters, among them a snug Belle of Bath in white and gold, a sedate *Lady with Umbrella* and nonchalant sailor, who figure in the section on ship figureheads and their beguiling history, through those delightful and often elegant weather vanes to trade signs, carvings for circuses, toys, decoys and sculpture for house and garden. Also included is a section on portraits by folk artists (as opposed to work by urban, fine arts sculptors), notably the New England stonecutters whose gravestone portraits make up the first native group of sculpture in the country. To these same stonecutters the author credits many of the wry inscriptions, such as the epitaph to a Maine gentleman named Solomon Pease:

Under the sod and under the trees
Here lies the body of Solomon Pease
The Pease are not here there's only
the pod
The Pease shelled out and went to
God.

Much of the material in the book is based on the excellent files and photographs compiled by the Index of American Design. Miss Lipman's text is authoritative and readable while the fine photographs make the book a highly enjoyable, as well as informative, browsing volume.

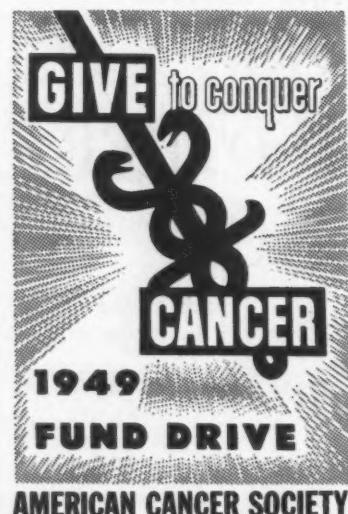
volved in composing a picture, together with a discussion of the importance and means of drawing. Part I presents such aspects of composition as balance and symmetry, perspective, color and analysis of composition by famous artists. Part II, devoted to drawing, offers discussion of academic and other methods, of materials, techniques and aids. There have been more comprehensive books on the subject. What makes this one somewhat notable, in addition to its conciseness, is the simplicity, clarity and reasonableness of its exposition. Taubes never makes a dogmatic or vague statement: he explains exactly what he means and illustrates all points with reproductions of well-known paintings or drawings and sketches and diagrams of his own making. And he offers no formulae or panaceas.

"Art as the Evolution of Visual Knowledge" by Charles Biederman. 1948. Red Wing, Minnesota: Charles Biederman. 696 pp. \$15.

Charles Biederman, a Constructionist artist and theorist, presents an exhaustive history of art, looked at as a history of man's ability to visualize and to know what he visualizes. It aims to show "how man as an artist has oriented himself to the world in which he exists, and how this mode of orientation has progressed and/or regressed from the Paleolithic period into our own times." It is, of course, an almost overwhelmingly ambitious volume, ponderous but stimulating. The author's conclusion, after more than 500 pages of looking into the past, is that the present period is the beginning of an era of mass-produced, machine-turned constructions, a fitting art for our age of Science-Machine culture. He also believes that the center of the art movement will be the United States, which has a comparatively insignificant art tradition to blind it. "Artists living here are in an ideal psychological position to give up without regret the now useless primitive mediums, the limited view of nature—in short, the tradition of the last 2,000 years—and to exploit the new tools, methods and materials of art—the Machine and Machine-materials, to build the new contents of Art."

Atelier 17

A most lavish, educational catalogue to a recent exhibition is the attractive *Atelier 17*, published by Wittenborn, Schultz, Inc., for the exhibition of prints by members of S. W. Hayter's famous workshop, seen at the Laurel Gallery recently. *Atelier 17* takes its name from the Paris workshop which the English artist headed from 1927 to 1940, when he arrived in this country.



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May 1, 1949

"School for Sadism"

THE CHARLES-FOURTH GALLERY deviates from its former practice of showing the works of young artists to present an unusually interesting and pertinent exhibition entitled "School for Sadism: Folk Art in the Atomic Age." The collection, based on the studies of Dr. Frederic Wertham, director of the Psychiatric service of Queens General Hospital and Lafargue Clinic, is a thought-provoking exposé of the violence, sadism, and general underlying damage perpetrated by the popular "comic" books on American children today. Placed next to enlarged reproductions from their actual illustrations depicting murder, attempted rape and unbelievable brutalities, are excellent examples of wholesome childrens' paintings.

Not only is it frightening that 720,000,000 "comic" books are published each year but that parents have either ignored or been blind to the irrevocable harm they are doing. These so called "comic" books glamorizing crime rob the child of the dreams and illusions of childhood to replace them with distorted, stereotyped images and prejudices against certain races and minority groups that cannot help but have a particularly insidious effect on later behavior patterns.

Dr. Wertham says that these publications are definitely retarding the development of our future Americans and that they are such strong fare that the appreciation necessary for art, literature and all cultural education can easily be killed. Though small steps have been taken by mothers' clubs, etc., towards abolishing this printed plague, nothing concrete has been accomplished and "comic" books still flourish; children read them either at home or in the drug store and continue to have nightmares, nervous disorders, and to play unchildlike games. Calling this unscrupulous industry anarchy, Dr. Wertham advocates a speedy enactment of a law banning all "comic" books from display and sale to minors. Their publishers cry "Freedom of the Press," yet we have other laws designed to protect the growing child.

After seeing these perverted and twisted illustrations, and realizing how many strange imitative crimes headline our daily newspapers, one can only feel that the urgency of Dr. Wertham's movement is of vital importance, for only then will our world become a safe and healthy environment for our children.

Artists represented in the section devoted to what childrens' art should be are Sylvia Laks, Joseph Scharl, Ann Wienholt, and many others. The gallery should be congratulated in spearheading such a noteworthy cause. (Thru May 5.) — MARYNELL SHARP.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

New York, N. Y.

3RD ANNUAL EXHIBITION OF POLISH-AMERICAN ARTISTS. Oct. 1-15. Kosciuszko Foundation. Open to Polish artists or American artists of Polish descent. All media. Jury. Prizes total \$175. Awards. Work due Sept. 15. For further information write Kosciuszko Foundation, 15 E. 65 St., N. Y. C.

ANNUAL PAINTING CONTEST. Seamen's Church Institute. Open to active merchant seamen. Media: portraits of seamen; oil, watercolor. Jury. Prizes total \$55. Work due Oct. 1. For further information write Marjorie Dent Candee, Publicity Dir., Seamen's Church Institute, 25 South St., New York City.

Newport, R. I.

38TH ANNUAL EXHIBITION. July 2-24. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Fee: \$2 to non-members. Entry cards due June 11. Work due June 18. For further information write The Art Association, 76 Bellevue Ave., Newport, R. I.

REGIONAL SHOWS

Ann Arbor, Mich.

THIRD ANNUAL EXHIBITION MICHIGAN WATERCOLOR SOCIETY. June 4-July 3. Museum of Art. Open to native born and resident artists. Jury. Entry fee \$1 to members, \$2.50 to non-members. Entry cards due May 7. Work due May 14. For further information write Mary Jane Bigler, Secy., 16708 Rosemont Road, Detroit 19, Mich.

Athens, Ohio

7TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery, Ohio Univ. Open to

residents of Ohio, Ind., Ill., W. Va., Penna., Ky. Jury. Prizes total \$500. Entry cards due June 1. Work received May 15-June 10. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ., Athens, Ohio.

Canton, Ohio

2ND ANNUAL FALL SHOW. Sept. 18-Oct. 16. Canton Art Institute. Open to present and former residents of Stark and adjoining counties. Media: oil, watercolor, sculpture. Jury. Prizes. Entry fee \$1. Work received Aug. 29-Sept. 2. For further information write Art Institute, 1717 Market Ave., N., Canton, Ohio.

Columbus, Ohio

25TH ANNUAL CIRCUIT EXHIBITION OF OHIO WATERCOLOR SOCIETY. Nov. 1949-July 1950. Columbus Gallery of Fine Arts. Open to present and former residents of Ohio. Media: watercolor, gouache, Jury. Cash prizes. Fee \$3 including membership. Entry cards due Sept. 28. Work due Oct. 8 at Gallery, 480 E. Broad St., Columbus. For blanks and further information write Edith McKee Harper, Secy.-Treas., 1403 Corvallis Ave., Cincinnati, O.

Denver, Colo.

55TH ANNUAL EXHIBITION. Denver Art Museum. Open to artists living west of Miss. and in Wis. and Ill. Media: oil, watercolor, gouache, prints, drawing, ceramics, sculpture. Jury. Prizes total \$1,000. Work due June 11. For further information write Denver Art Museum.

Fresno, Calif.

FIRST ANNUAL STATE-WIDE EXHIBITION. June 19-July 2. Fresno Art League. Open to all artists residing in Calif. Media: oil, watercolor, gouache. Jury. Prizes total \$750 plus gold and bronze medals. Work due May 20. For further information write Fresno Art League, Box 503, Fresno.

Massena, N. Y.

NORTHERN NEW YORK ARTISTS ANNUAL. June 12-Sept. 10. Travel Exhibition. Open to artists of Jefferson, Lewis, St. Lawrence, Franklin, Clinton, Hamilton, Essex, Warren Counties. Media: painting, drawing. Fee: \$2.50. Entry cards and work due June 4. For further information write Mrs. W. Lambert Brittain, 12 Warren Ave., Massena, N. Y.

Minneapolis, Minn.

2ND BIENNIAL EXHIBITION OF PAINTINGS & PRINTS. Oct. 30-Dec. 30. Walker

Art Center. Open to artists of Iowa, Neb., No. Dak., So. Dak., Wis., Minn. Jury. Purchases. Work received Sept. 16-26. For further information write William M. Friedman, Assist. Dir., Walker Art Center, Minneapolis 5, Minn.

New York, N. Y.

DOUGLASTON ART LEAGUE 19TH ANNUAL SPRING EXHIBITION. May 22-28. St. John's Parish Hall. Open to New York artists. Media: oils, watercolors, ceramics. Jury. Prizes. Fee \$3. Entry cards due May 2. Work due May 7. For further information write Douglaston Art League, 40-14 149 Place, Flushing, N. Y., Louise Gibala, Chairman.

Pittsburg, Kansas

KANSAS PAINTERS EXHIBIT. June. Kansas State Teachers College. Open to artists born or working in Kansas. Media: oil, watercolor. Jury. \$900 in purchase prizes. Work due May 15. For further information write Eugene Larkin, Chairman Exhibition Committee, Kansas State Teachers College, Pittsburg, Kansas.

Rockport, Mass.

FIRST ANNUAL CRAFTS SHOW. First half June 27-July 30; cards due June 20, work due June 25. Second half Aug. 1-Sept. 6; cards due July 25, work due July 26. J. W. S. Cox Gallery. Open to craftsmen of New England, New York, Penna., N. J., Del., Md., Va., W. Va. Media: crafts except pottery. Fee \$1. For further information write J. W. S. Cox Gallery, Rockport, Mass.

Springfield, Ill.

3RD ANNUAL OLD NORTHWEST TERRITORY ART EXHIBITION. Aug. 12-21. Art Gallery, Illinois State Fair Grounds. Open to artists of Ohio, Ind., Mich., Wis., Ill. Media: oil, watercolor, prints. Jury. Prizes total \$1,500. Entry cards and work due June 25. For further information write Reginald H. Neal, 9760 S. Dobson Ave., Chicago 28, Ill.

SCHOLARSHIPS & COMPETITIONS

Atlanta, Ga.

HIGH MUSEUM SCHOOL OF ART & RICH'S INC. offer two scholarships of \$266 each covering full tuition of 9 month winter session of High Museum School of Art beginning Sept. 12, 1949. Media: drawing, painting. Open to seniors graduating in 1949. Work and entry blanks with transcript of high school credits and letter of recommendation due May 15.

New York, N. Y.

HALLMARK INTERNATIONAL ART COMPETITION. Offers French & American artists \$30,000 in prizes for paintings of scenes with Christmas themes. Jury. Work due at regional centers: Pacific Coast during 15 days ending Sept. 3; Midwest and Southwest during 15 days ending Sept. 17; East and Southeast during 15 days ending Oct. 1. For detailed information write Vladimir Vission, Wildenstein & Co., 19 E. 64th St., New York City.

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Newman Accompanies Paintings for Israel

Elias Newman, Chairman of the American Artists for Israel Committee, left for Israel to present a collection of painting and sculpture contributed by 150 American artists to the museums of that country. It will first be shown in Tel Aviv, then travel to other museums, finally be added to the permanent collections of three of the country's leading institutions.

The Art Digest

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A Modern Viewpoint

By Ralph M. Pearson

Incredible Innocence

I actually think *Life* Magazine did a constructive thing by publishing that double page spread of 50 photos of prominent artists, scientists and professionals who attended and presumably supported the recent "Peace Conference" at the Waldorf. The headline, you remember, was DUPES AND FELLOW TRAVELLERS DRESS UP COMMUNIST FRONTS.

Anyone who belongs to or knowingly supports the Communist program to destroy all democracy and all free culture and follows the party line of concealing his allegiance under a false front, can have no valid objection to being forced out in the open. And the innocents should have the courage of their innocence and be willing to stand up and be counted. No one put these people on this list; they put themselves there. Presumably they all read the papers, including the reports of the inner circle evidence at the New York Communist trial and the UN proceedings and so know what is happening in the world around them. If not, if they read the news and still don't know, and then if they act on their ignorance in a public way that influences their fellow citizens, the fact of their ignorance, or innocence, should be as publicly revealed so their acts can be judged more intelligently. That is what the *Life* Gallery of Dupes and Fellow Travellers accomplished.

In its issue of April 4, *Life* printed a number of letters of protest from these listees at being included thereon. Nearly all professed injured innocence. The letter of Louis Untermeyer is more or less typical; let me condense his excuse:

"I lost two lectures as a result of the listing. . . . I have always been opposed to all forms of dictatorship, either from the extreme left or right. . . . As an American liberal I am opposed to Communism. As a believer in free speech and assembly I attended the Conference. . . . If I am so stupid as to be a 'dupe,' which I deny, then I am stupid in good company—Einstein, Mann and many others."

Mr. Untermeyer either knew the Communists were running this show or he did not. If he did not know, then he is the incredible innocent and dupe as charged. If he did know and still believed that he could cooperate with the Kremlin toward the loudly proclaimed liberal and peaceful ends, he has never learned why Masaryk committed suicide, Benes died or that a long list of other collaborators are in their graves. Again, incredible ignorance and innocence. His letter evades the crucial point as to whether or not he did know what was happening but implies awareness.

If any of the artists who supported the Conference have not read the evidence presented by the Government witnesses at the Communist trial, they would do well to do so. There can then be no further doubts or confusions within their own minds.

May 1, 1949

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Philadelphia Art News

By Dorothy Drummond

PHILADELPHIA:—Two Philadelphia art "Annuals," one all-invited, the other juried, are now on view respectively at Friends' Central School in Overbrook and at the venerable Philadelphia Sketch Club in the heart of town.

Making its appearance for the 18th year the Friends' aggregate, gathered by Painter Hobson Pittman, head of the School's art department, reaches a well-to-do section of suburbia that does not too often frequent city galleries. Also it serves as source material from which donors, whether individuals or former classes, may purchase works of art for the School's permanent collection, now numbering some 35 paintings.

Although Pittman's own personality is expressed in his poignantly lonely, blossom-scented bit of North Carolina, it has not colored the invitation range of this stimulating exhibition, important both as a first-string local show and as active liaison between the art and the student mind. Always watchful for promising talents Pittman does not allow his invitation list to become static, but each year—and this one is no exception—welcomes at least a dozen newcomers.

Covering both painting and sculpture the Annual includes few works shown elsewhere in Philadelphia during the season. Except for John Lear's stripped-to-the-waist male in the semi-surrealistic *Bubbles*, nudes are absent. Otherwise the show has no biases, and offers a reasonably adequate quick survey of what local artists are producing.

Sketch Club Annual

The Sketch Club's 85th Annual, as a juried aggregate, is unusually even in quality, and genuinely an artists' show. Tucked away in a pocket of the city's Greenwich Village it may not, however, be fortunate enough to attract the very small home owners who would be most interested in buying its little pictures, of which there are many good ones. Take, for instance, tiny city sketches by Cynthia Iliff, glimpses of Paris by Mary Wittman and Marsha Picker, and a small figure study by Tom Bostelle, or the decorative *Fire Birds* by John Foster.

Bits of realism are matched by flights of fancy or humor. In this spirit George R. Imhof presents *Dear John*, the satire of a corpse in its coffin against feasting mourners in the background; while Miriam Melnicoff's *Philadelphia Landscape* (accorded the Sketch Club Medal)

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JULY - AUGUST

May 1, 1949

packs a chuckle in a pair of nuns walking briskly behind an idling toy vendor.

Honorable mentions went to the sensitively painted *Gentle Reflection* by Joseph E. Connelly, and to Ben Eisenstat for his amusingly buck-toothed couple in a photo-lined restaurant interior. Serving on the jury were Henry C. Pitz, Benton Spruance and Joseph T. Fraser.

Jacques Thevenet Debut

Georges de Braux is introducing to America in his Philadelphia Gallery the work of a seasoned, sensitive French painter, kindred spirit and contemporary of de Segonzac, Jacques Thevenet.

Worked into the fabric of his subtle oils and gouaches is an awareness of Cezanne and Vlaminck that has been absorbed and fused with something distinctly his own. Not an innovator, but a keen observer and poet in paint, Thevenet can make you feel the bright dampness of roads, trees and houses after rain, or the pervading color charm of river mists creeping outward and upward to gray and blend surrounding bridges, buildings and trees. Also he has a way of leading you through deft placement of color to the focal heart of his subject matter. Take, for example, *Le Panthéon*, reaching upward into vermillion-accented sunshine from tall gray buildings rooted in an infernal street chasm and ever so slightly echoing the focal color note. The eye goes up, not down, through the lift of color in the composition.

Equally charming and subtle are such little oils as *La Sacré Coeur dans la Brume*, again with deft horizontals of orange to stress the panoramic effect, and *L'Eglise de Mortefontaine*, in which colorful gables sweep up to a church spire. It is, in fact, in these intimate little compositions rather than in larger and more formal ones that the painter shares with his audience his rare appreciation for nature. He understands well the subtleties of perspective, and while conscious of detail, never suffers from focal uncertainty.

John Dull Memorial

The work of pioneer Philadelphia Watercolorist, John J. Dull, who was among the first in this country to interest himself in the broken color theories of the Impressionists, is being honored at the Pennsylvania Academy of the Fine Arts under sponsorship of the Academy's Fellowship, the Pennsylvania Society of Miniature Painters, Philadelphia Museum School of Industrial Art, Philadelphia Sketch Club and Philadelphia Watercolor Club.

Starting with the first watercolor, dated 1873, the exhibition marks changes visual, social and esthetic in Philadelphia straight through into the 1940's. Interested in many different media, the indefatigable Dull first tried his hand at etching when he was 80, and called for his color box when on a hospital deathbed in his 90th year.

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[Continued from page 22]

jective note is in *Death Is Like the Moon*, an excavation scene. Color is sometimes rainbow-like but never dull.

—M. L.

Sun and Snow

During the last world war, William Grant Sherry was engaged in doing medical illustrations for the Navy Surgery, several of which are included in his exhibition at the British-American Art Center. They indicate a fine feeling for detail which is further realized in his later paintings. Tree studies especially have that preoccupation with the texture of wood; *Weird Vigil* is one of the most complete. In *Lazy Point, Stark Pattern* and several other landscapes, the foreground seems far too thin to lead inland so realistically. (Until May 7.)—M. L.

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From Colony to Nation

[Continued from page 10]

exhibition are Edward Savage's, owned by the Art Institute of Chicago; John Trumbull's melodramatic *General George Washington Before the Battle of Trenton*, and two portraits of Washington and his generals at Yorktown by James and Charles Willson Peale respectively.

Celebrities, Revolutionary and Colonial galore, swarm in the show, Thomas Jefferson, John Adams, Benjamin Franklin, Baron Von Steuben, Gen. Kosciusko, John Winthrop, Charles Calvert, George Rogers Clark, Robert Fulton, James Madison, Gen. Joseph Dwight and Judge Richard Saltonstall among them, not to forget Major Gen. Henry Dearborn, who became Jefferson's Secretary of War and for whom was named Fort Dearborn, which he built on Lake Michigan as a bulwark against hostile Indians. That fort was the nucleus of the future city of Chicago.

Still life is a rare novelty in the show, represented by a single large canvas, though appearing as a bunch of flowers or a plate of fruit in numerous portraits. Raphaelle Peale of the so highly versatile and prolific Peales painted this oddity, with a huge watermelon, cut open, as the luscious center.

Regarding Boston

[Continued from page 6]

tive quaintness which has made the primitive American style no longer an excuse for ashbarrel occupancy or concealment in an attic. By now, after some 20 years of education in this field, most New Englanders have more respect for their forebears on canvas.

Gardner Cox at the Margaret Brown Gallery demonstrates considerable ingenuity in handling the abstract as a decorative style. Primarily, he is a portraitist. Sometimes, as in his portrait of Harvard's President Conant, he displays an originality departing from the mirror's facsimile which offends or startles old-tie folk. At others, he executes some very touching character studies in mellow colors. The abstractions, which have cropped up in the last few years of this successful young painter's life, appear to be exercises in relaxation which he regards as most serious. It takes a certain courage to indulge in such fancies when one is fawned upon for more conventional reasons by those who buy most of the pictures hereabouts.

Dr. Morley Honored by French

Dr. Grace L. McCann Morley has been awarded the *Chevalier of the Legion of Honor* by the French government. Dr. Morley has been Director of the San Francisco Museum of Art since 1935, and is currently on leave to serve as Head of Museums under UNESCO.

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Summer Art Schools

NEWS IS STILL POURING IN ON Art Schools from all over the country. We have tried to cover some of the Western schools (April 1) and some of the New England schools (April 15) so this issue will be devoted to an all-over, birds-eye view.

Congratulations are due, first of all, to the Chouinard Art Institute, of Los Angeles. On April 10 they were re-established in their own building. During the years from 1930 to 1945, when the school occupied this building at 734 South Grandview, on lease, it was known as one of the hubs of art activity in Southern California. They have now purchased the 2 story building, which was originally designed for them, and have made renovations and improvements which will enable them to accept many new students. The curriculum has also been expanded and includes courses in painting and watercolor, industrial design, advertising design, motion picture arts, animation and cartooning, display and costume design. They are also proud of the inauguration of a gallery for the presentation of exhibitions of contemporary arts. This will be directed by James Normile.

By wire comes news from Boston that Oskar Kokoschka will teach at the Boston Museum's summer school. Negotiations, we understand, were concluded by trans-Atlantic telephone. Doubtless through more routine channels, the school has also arranged to have Ivan Mestrovic head its sculpture department. Ture Bengtz will head the department of graphic arts. The summer school is located at the Berkshire Museum in Pittsfield, Mass., and enrollment is limited to seventy students. (July 7-August 31.)

More exciting news comes from North Carolina. Bucky Fuller will be Dean of the Summer Institute at Black Mountain College. He will head a staff composed partly of regular Black Mountain faculty members and partly of guest instructors. Fuller will bring with him a crew of graduates from the Institute of Design (where he currently conducts a seminar) who have formed a cooperative to produce for the Air Force the first full-sized "Geodesic Structure and High Standard Autonomous Dwelling Mechanics." He will also take from Chicago the Sculptor John Walley and Painter Emerson Woellfer. These associates will conduct a comprehensive basic workshop at the summer institute. (July 6-August 31 \$380.)

Up in Utah is the Art Barn School of Art, which is offering a well-rounded curriculum with ample opportunity to paint the beautiful mountains and canyons near Salt Lake City. Instructors are Gertrude Teutsch and Arnold Messch with Michael Cannon, Dan Leahy and others teaching specialized classes. The school makes a point of presenting teachers of varied artistic convictions and emphasizes craftsmanship. (June 6-July 16.)

Designed for students with a severe case of wanderlust and limited time is a ten-day painting trip to Bermuda. Everybody is welcome on this jaunt from greenest amateur to most sea-

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sioned professional. The cost of \$263 includes transportation by Colonial Sky-cruiser, teaching sessions arranged by the Bermuda Art Association, trips to many delightful spots, some inaccessible to the ordinary visitor, and accommodations at little white guest cottages. Sketching and painting are only part of the story, for plenty of time will be allowed for the students to behave like tourists and go cycling, swimming, etc. For further information contact Bankers and Merchants Travel Service, 60 E. 42nd St., New York. (Leaves N. Y. June 18.)

Closer home, Jon Gnagy of television fame will conduct painting classes in New Hope, Pa. Gnagy's specialty, as his fans and those who have read his You Are An Artist know, is bringing out the hidden talent in timid amateurs, but more experienced students will also enjoy and benefit from his lessons. Arrangements can be made to spend two, four or six hours a day in class work, and the rest of the time the student is on his own. (May 15-Sept.)

Going from one famous art colony to another we come to the Hill and Canyon School of the Arts in Santa Fe. This school offers classes in fine and commercial art and in crafts. The faculty includes Stanley and Elizabeth Breneiser, Marie and Louie Ewing, Harold Stadmiller and Walter G. Hippel. Their catalogue rightly states that the adobe city of Santa Fe is a haven for those interested in scenery and art.

New Mexico University has a field school at Taos. Its headquarters are the Harwood Foundation containing studios, a library, an art gallery and a collection of Indian artifacts. The faculty is made up of George LeBrun and Edwin Todd, and enrollment is limited to 35 students. Extra-curricular activities include hikes and excursions to the Sangre de Cristos mountains. Visits are also arranged to the picturesque Spanish-American and Indian villages. During the summer there is a fine opportunity to see many traditional Indian dances. All in all this is a fine chance for young artists to drench themselves in the atmosphere that has inspired such creative artists as Georgia O'Keeffe and D. H. Lawrence.

Further West in the San Diego area there is the delightful small town of Coronado with the Coronado School of Fine Arts offering courses for advanced and beginning students. Drawing, painting in all media, sculpture, ceramics and commercial arts are taught by the faculty which includes Rexford Brandt and James Couper Wright for watercolors, Donal Hord for sculpture, and Monty Lewis for painting. The Pacific ocean beaches, mountains, deserts, and snow in the higher back country, all combine to make Coronado a spot where the widest and most varied interests in painting subjects and vacation sports can be satisfied.

For students wishing to spend a summer in the New York area there is the Catan-Rose Academy of Fine Arts in Forest Hills. A startling achievement is claimed for this school by Ben Konis. Konis was color blind and has recently regained full color vision. He believes this to be a result of lessons in art taken at the Academy.

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Surprise Award

On its twenty-first anniversary, the National Board of the League awarded its Medal of Honor in Gold to Albert T. Reid at its Annual Dinner in token of appreciation of his twenty years of service to American art and artists. On the face of the medal is inscribed "ALBERT T. REID, NATIONAL VICE-PRESIDENT—1929-1949." On its edge is engraved "He fought courageously for American Art." In making the presentation, National President F. Ballard Williams reflected the sentiments of the Board in the citation which he read:

"Albert Turner Reid, an outstanding personality in the present day progress of American Art. Brave, True and Tenacious. Possessed of the rare quality of getting things done through a wide experience and knowledge of men and their relationships. In an almost forgotten phase of art he has been recognized as one of our greatest Pen and Ink, and in that medium, through widely published cartoons, he has exerted a strong influence on visualization of the principles of true Americanism. His endowments have been used unselfishly and courageously for the welfare of American Art and artists. Through twenty years he has serviced the American Artists Professional League as Vice-President. He has made a distinguished record during that time of practical benefits to American Art. Your National Board, wishes at this time, to commemorate all these accomplishments, and now awards to Albert

Turner Reid, its highest token of recognition—Its Medal of Honor in Gold.

WILFORD S. CONROW,
GEORG J. LOBER,
Committee for the Board.

This came as a complete surprise to your National Vice-President.

Annual Dinner

The Annual Dinner of your League, held at the Salmagundi Club, Saturday night, the 23rd of April, was an unusually brilliant and interesting event. Your National President, introduced by Acting Chairman Conrow, spoke briefly. He was followed by your National Vice-President who reviewed the 21 years of its activities since it was founded by a group of embattled artists who wished to do something about the problems which were besetting the profession. The League was organized in the same Salmagundi Club where the 21st Anniversary Dinner was held. National Secretary Conrow reported for himself and for National Treasurer Hogner.

Mrs. Helen Gapen Oehler, your National Director of American Art Week, spoke and awarded the prizes which had been announced and other prizes and pins which had been added to the list already printed. Mr. Whitaker's splendid appeal for us actively to do something about seeking outside financial help to carry on the large program which the League has in contemplation is so important that we will run it in full in a later issue.

The matter of the censorship over our "Funny Pages" is of such pressing

PROGRAM

Acting Chairman Conrow of the Dinner Committee will present National President Williams

National Vice-President Reid will report on the League's activities and accomplishments

National Secretary Conrow will report for National Treasurer Hogner and for himself

American Art Week

Helen Gapen Oehler, National Director will award the prizes for State Participation and winner of Kappa Psi Honorary Art Fraternity price

"Morning Calm" — Water Color by Gordon Grant
"New Hampshire Woods Series" — Louis Petherick
"Taxco Bluffs" — Painting by Ronald Weisgerber
"False Colors" — Water Color by Fernando Vilasuso
"Twinkles" — Florence Lloyd Hoffman
Kappa Psi Friar "A Devil's Beard" — Albert T. Reid

Frederic Whitaker of our National Board will tell you about an important project in which you can play an important part.

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Annual Election of Members to the National Executive Committee - A.A.P.L.

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importance and affects so many members of our League that it seems to call for our piece on this subject. This will not allow for the printing of Mrs. Oehler's report. Her talk was so enlightening and the awards were of such widespread interest that it should be run in full, so it seems advisable to hold it over for our next issue.

One of the high lights was the presence of Jimmy Hatlo whose inimitable "Little Iodine" has been assisting American Art Week for the past two years in a very outstanding way. Mr. Hatlo represented James G. Merbs and received the Honor Roll Scroll which the National Board awarded Mr. Merbs. Our Mr. Conrow made the award to Dr. Charles H. Higgins for his splendid and helpful contributions in behalf of American art. Both of these awards will be reported on in our next issue along with the others which were presented by the National Director of Honor Rolls, Paul W. Whitener. There were present several of our State Chairmen which made quite a picture of the extent of the League. From Arizona to Maine to Porto Rico, we could visualize its widespread activities.

Censorship

Now comes another problem—a large one, in which the League is naturally involved for it concerns many of our members, besides creating a serious threat to the Freedom of the Press, which is the *first* of all our freedoms.

I am speaking of the many and growing attempts over the country to establish a censorship over the comic strips—the "Funnies," as they are generally referred to. This involves those like our friend Jimmie Hatlo here, and that great lot of cartoonists who supply relaxation for us in this serious and bewildered nation in which we live.

Already groups have been organized who would establish a censorship in this field. They have made great headway in various sections and been able to set up local censorships, particularly in the field of the comic books and magazines.

Granted that all the subjects of our cartoonists are not exactly of the kind we would like our youngsters to feast their young eyes upon, it must also be admitted that neither is our literature or even the so-called works of art in some of our exhibitions. And, for that matter, not all the stories and news in our papers are free from objectionable matter. But censorship is an odious word. Its ramifications are extremely dangerous. It is a malignant affliction.

I know that nearly all our cartoonists are as clean-minded and of as high moral character as any profession in the world, for I have known most of those people intimately for a long time as I was Chairman of the Cartoonists Club for many years.

From the first of these—Fred Opper with his Happy Hooligan and the Yellow Kid; "Dicky" Outcault and his Buster Brown; Bunny Shultz with his Foxy Grandpa, and Windsor McCay and his inimitable Little Nemo. Coming along then were Tony Sarg and Fred Cooper and George McManus, Clair Briggs and Bob Ripley, to mention a few. Later arrivals, clever with their facile pens, happen to be the highest paid of any section in the newspaper field.

And why? Simply because old John Q. Public and Mrs. John and their youngsters have created such a demand for their work that it has become a "must" with our most astute publishers. These departments given over to our cartoonists have grown as no others in the entire field.

Censorship or political committees are not the solutions, and the thought of turning all this profession over to them is odious. Harmless as they may seem—the efforts of these groups to protect the minds of our children—the cure is more dangerous than the symptoms seem to indicate.

If a censorship can be set up for comic books, then that censorship can easily extend to our daily newspapers which carry some of these serials in their Sunday comic sections. For instance, strictures have been demanded on westerns among the serials because some of our little boys are wearing cowboy hats and riding hell-bent on their stick ponies and bang-banging at everything and everybody. They declare this leads them to become stage bandits.

We are happy to chronicle that Governor Dewey vetoed the first of these bills three days ago.

In Closing

At the end of the dinner, there came the most tremendous surprise that ever happened to your National Vice-President. He was simply floored—almost unable to speak. This honor which the great Board of the League saw fit to give him is beyond his understanding but he does deeply appreciate it. His gratitude is inexpressible.

—ALBERT T. REID.

May 1, 1949

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute To May 27: Local Artists Annual May Show.

ALBANY, N. Y.

Institute of Art From May 5: Artists of the Upper Hudson Annual.

ANDOVER, MASS.

Addison Gallery To May 30: Art From Andover Attics.

ATLANTA, GA.

High Museum To May 11: George Ford Morris.

BALTIMORE, MD.

Museum of Art To May 29: The Art of Indonesia.

BOSTON, MASS.

Belvedere Gallery May: Drawings, Paintings, Sculpture.

Margaret Brown Gallery To May 15: Gardner Cox, Paintings.

Copley Society May 9-20: Elizabeth M. Lobingier.

Doll & Richards To May 7: Sam Charles.

Holman's Print Shop May: Fine Prints, Old Maps, Americana.

Institute of Contemporary Art May 4-28: Painting & Sculpture.

Museum of Fine Arts To May 20: Pompeian Art from Louvre.

Vose Galleries To May 7: Charles Cutler, Sculpture.

BUFFALO, N. Y.

Albright Gallery To May 31: Portraits by Augustus John.

CAMBRIDGE, MASS.

Fogg Museum To June 18: Prints by Laurens, Bonnard, Vuillard.

CHICAGO, ILL.

Art Institute To June 19: "From Colony to Nation."

Associated American Artists To May 16: Gladys Lloyd Robinson.

Chicago Gal. Assoc. From May 7: Mark Coomer, Dick Smith.

Gallery Studio May 5-27: Stanley William Hayter.

Mandel Bros. To May 15: Members Artists League of Midwest.

Public Library May: Gladys Rogers Brophill; Leah Balsham.

CINCINNATI, OHIO

Art Museum May: Ohio Printmakers Annual.

Modern Art Society To May 16: Works from Members' Collections.

Taft Museum May: "Makers of Cincinnati."

CLAREMONT, CALIF.

Pomona College To May 18: Spanish Art Collection, Loan Show.

CLEARWATER, FLA.

Art Museum To May 14: Preliminary Gulf Coast Exhibition.

CLEVELAND, OHIO

Museum of Art To June 12: Annual May Show, Cleveland Artists.

CLIFTON, N. J.

Willow Tree Gallery To May 10: Nathaniel Dink, Watercolors.

COLORADO SPRINGS, COLO.

Art Center May: 20th Century American & Old Masters, Loans.

COLUMBUS, OHIO

Gallery Fine Arts To May 30: Columbus Art League Annual.

DALLAS, TEX.

Museum Fine Arts To May 29: Dallas Allied Arts Annual.

DAVENPORT, IA.

Art Gallery To May 29: Modern Art in Advertising.

DAYTON, OHIO

Art Institute May: The Railroads in Painting.

DETROIT, MICH.

Art Institute To May 22: Masterpieces from Detroit Collections.

EUGENE, ORE.

University of Oregon May 5-22: 300 Years of American Sculpture.

GRAND RAPIDS, MICH.

Art Gallery May 2-30: Friends of American Art Annual.

HARTFORD, CONN.

Wadsworth Atheneum May: 21 Years of Museum Collecting.

INDIANAPOLIS, IND.

Herron Institute To June 5: Indiana Artists Annual.

KANSAS CITY, MO.

Nelson Gallery May: Reproductions Navajo Sand Paintings.

LOS ANGELES, CALIF.

County Museum May: Modern French & American Art.

Cowie Galleries To May 21: Oils, George Picken.

Esther's Alley Gallery May: American Paintings.

Fraymart Gallery To May 12: Contemporary Mexican Graphic Art.

Hatfield Galleries May: Modern French & American Artists.

Stendahl Galleries May: Ancient American & Modern French Art.

Taylor Galleries To May 28: Angna Enters.

Vigevano Galleries To May 18: Jack Gage Stark.

Frances Webb Galleries May: Ira S. Slack, Landscapes.

MANCHESTER, N. H.

Currier Gallery To May 22: Polish Manual Arts.

MINNEAPOLIS, MINN.

Institute of Arts May 10-31: 20th Century American Watercolors.

University Gallery To May 16: Mies Van Der Rohe.

Walker Art Center To May 29: Max Weber; May: Centennial.

MONTCLAIR, N. J.

Art Museum To May 29: Japanese Prints.

MONTREAL, CANADA

Museum Fine Arts To May 15: Annual Spring Exhibition.

MOUNT VERNON, N. Y.

Studio Club Galleries To June 21: Contemporary Americans.

NEW HAVEN, CONN.

Yale Art Gallery To May 22: Modern Design Exhibition.

NEW ORLEANS, LA.

Delgado Museum To May 22: Paintings by John Sloan.

NEWARK, N. J.

Academy of Arts May 9-30: Grace & Percy Albee.

Newark Museum May: The Tibetan Collection.

NORFOLK, VA.

Museum of Arts To May 22: Paintings & Sculpture, IBM Loan.

OAKLAND, CALIF.

Mills College To May 15: "Oakland Looks Ahead."

Art Gallery To May 8: Robert Paplow, Paintings.

OKLAHOMA CITY, OKLA.

Art Center To May 29: Winslow Homer, Eastman Johnson.

OMAHA, NEB.

Joslyn Museum May 4-June 5: Central States Graphic Arts Annual.

PASADENA, CALIF.

Art Institute To May 22: James Couper Wright; Rembrandt Etchings.

PHILADELPHIA, PA.

Academy of Fine Arts To May 6: John Dull Memorial Show.

Art Alliance To May 22: William Corasick; York Fischer.

Contemporary Art Association May 4-25: Oil Exhibition.

De Brauwe Gallery May: Jacques Thevenet.

Museum of Art From May 15: International Exhibition of Sculpture.

Plastic Club May 4-11: Sketch Club Exhibition.

Print Club May 6-20: Rouault Prints "Misere et Guerre."

Sessell Gallery To May 10: Graham Smith.

Woodmere Gallery To May 22: Paintings & Sculpture Annual.

PITTSBURGH, PA.

Carnegie Institute To May 15: Paintings, Prints of Pittsburgh.

PITTSFIELD, MASS.

Berkshire Museum May 3-31: Mary Elizabeth Nicholls.

PORTLAND, ME.

Sweat Museum May 3-22: Richard V. Ellery.

PORTLAND, ORE.

Art Museum May: Northwest Coast Indian Art Collection.

PROVIDENCE, R. I.

Museum of Art To May 24: Painting Toward Architecture.

RALEIGH, N. C.

State Art Gallery May 4-18: Duncan Stuart, James Fitzgibbon.

ROCKLAND, ME.

Farnsworth Museum To May 11: Fabric Designs.

RUMBLEY, CALIF.

Crocker Gallery May: Old Master Paintings & Drawings.

ST. LOUIS, MO.

City Art Museum To May 15: The White Rose in Works of Art.

SAN FRANCISCO, CALIF.

Millard Sheets & Martinez.

Labadie Gallery To May 20: Bay Area Artists.

Legion of Honor May: "Trompe l'Oeil & Illusion."

Museum of Art To May 29: Paintings by Max Ernst.

SANTA FE, N. M.

Modern Art Gallery May: Contemporary Paintings & Sculpture.

Museum of New Mexico May: Hilaire Hiler, J. R. Willis.

SIOUX CITY, IA.

Art Center May: Iowa Oil Painters May Show.

TERRE HAUTE, IND.

Swope Art Gallery May: Artists of Wabash Valley, Annual.

TULSA, OKLA.

Philbrook Art Center From May 10: Indian Painting National.

UTICA, N. Y.

Munson-Williams-Proctor To May 23: "The People's Choice."

WASHINGTON, D. C.

Art Club To May 13: Everett Warner, Sydney Gelfand.

Corcoran Gallery To May 8: Contemporary American Oils Biennial.

Library of Congress May: National Exhibition of Prints.

National Gallery May: Early Italian Engraving.

Public Library To May 21: Mrs. Makida Ushar, Paintings.

Smithsonian Institution May 8-30: Watercolor Club Annual.

WICHITA, KAN.

Art Association To May 15: Decorative Arts-Ceramics Annual.

Art Museum To May 15: Artists Guild Exhibition.

WILMINGTON, DEL.

Art Center May 8-29: Watercolor Section, Delaware Annual.

WORCESTER, MASS.

Art Museum To June 5: Christian Gullager.

YOUNGSTOWN, OHIO

Butler Institute To May 16: Spring Exhibition.

Grand Central Galleries (15 Vand.) To May 7: Anthony Thieme, (55) May 10-21: Channing Hale.

Grolier Club (47E60) To May 31: Carl Purinton Rollins.

Haitian Art Center (937 Third) May 9-27: Obin.

Hugo Gallery (28E55) To May 15: Christian Berard.

Janin Gallery (15E57) To May 14: French & American Primitives.

Jewish Museum (Fifth at 92) May 1: Isaac Lichtenstein.

Kennedy & Co. (785 Fifth) May 2-31: Victoria Huston Huntley.

Kleemann Galleries (65E57) May 2-14: Ferren.

Knoedler (14E57) To May 7: Seurat; May 9-28: Pierre Grimm.

Kraushaar Galleries (32E57) To May 14: E. P. Jones.

Laurel Gallery (108E57) To May 7: Antonio Mattei; Mocharniuk.

Julien Levy (42E57) Closed Ju.

Summer.

Luyber Galleries (112E57) May 2-21: Emilio Sanchez.

Macbeth Gallery (11E57) May: Contemporary Oils & Watercolors.

Marquie Gallery (16W57) May 4-21: Dwight Marfield.

Matisse Gallery (41E57) To May 14: Miro, 1923-1927.

Metropolitan Museum (Fifth at 82) May: Classical Exhibition.

Midtown Galleries (605 Mad.) May: Isabel Bishop.

Milch Galleries (55E57) May 9-21: Arthur Schwieder Group.

Morgan Library (29E36) To July 23: First Quarter Century.

Morton Galleries (117W58) May: Group Exhibition.

Museum of Modern Art (11W53) To June 12: Georges Braque.

Museum of Non-Objective Paintings (1071 Fifth) To May 15: Group Show, Americans.

National Academy (1083 Fifth) May 13-26: National Association of Women Artists Annual.

Newcomb-Macklin (15E57) May 2-14: Shirley Kaplan.

Newhouse Galleries (15E57) May: Fine Old Masters.

Newman Gallery (150 Lex.) May: American Prints.

Newton Gallery (11E57) May 3-13: Drawings from Moby Dick by G. Wilson.

Noehrm Gallery (Bklyn.) May: 60 Painting by Students.

Norlyst Gallery (59W56) May 2-21: Wallace Michael; To May 7: Alice Van Orden.

Parsons Gallery (15E57) To May 7: Theodoros Stamos.

Passavant (121E57) May 9-21: Licen-Dien-Lilienthal.

Periodot Gallery (6E12) May 3-24: Leonard Nelson.

Perls Galleries (32E58) May 2-29: The Season in Review.

Pinacotheca (40E68) To May 10: James Fitzsimmons.

Portraits, Inc. (460 Park) To May 14: Portraits in Review.

Pyramid Gallery (59E58) To May 15: Work by New Members.

Ramer Art School Gallery (213 Fourth) May: Group Exhibition.

Rehn Gallery (683 Fifth) May 2-21: Robert Roche.

Roko Gallery (51 Greenwich) May 2-28: Josef Presser.

Rosenberg Gallery (16E57) To May 14: Color Rendition from the Prado Museum in Madrid.

Salmagundi Club (47 Fifth) To May 21: Oils & Prints Show.

Bartholomew Gallery (51 Chas.) To May 22: National Print Annual.

Brooklyn Museum (E. Pkwy.) To May 22: Folk Art for Children.

Charm House (Bronx) To May 14: Paul Bodin.

Chinese Gallery (38E57) May: Gallery Group Show.

Contemporary Arts (106E57) To May 13: Henry Sexton; May 9-27: Albert Kostin.

Delius (116E57) May: Old & Modern Masters, Paintings & Drawings.

Downtown Gallery (32E51) May: Teenagers; May 5-21: Arthur Dove.

Durand-Ruel Galleries (12E57) To May 14: Milton Avery.

Durlacher Gallery (11E57) May: Jewelry by Millicent Rogers; Recent Contemporary Drawings.

Egan Gallery (63E57) To May 14: Reuben Nakian, Sculpture.

Eggleslon Gallery (161W57) May 2-13: Natalie Petrik-Pervushin.

8th St. Gallery (33W8) May 9-22: Gallery Graphics Group.

FAR Gallery (740 Mad.) May 2-14: Augustus Peck, Paintings.

Feigl Gallery (601 Mad.) May 10-25: Vytacil.

Ferargil (63E57) May 9-21: Nura Friedman.

Friedman Gallery (20E49) May: Joe Kaufman.

Gallery Fifty-Six (128E56) May: Modern Prefab Furniture.

Garret Gallery (47E12) May: Group Exhibition.

Village Art Center (224 Waverly) To May 7: Augustus Goertz.

Maynard Walker Gallery (117E57) To May 7: Kenneth Callahan.

Weyhe Gallery (704 Lex.) May 9-22: Esther Kastl.

Whitney Museum (10W8) To May 8: Sculpture & Watercolor Annual.

Wildenstein (19E64) To May 14: Degue, Loan Exhibition.

Willard Gallery (32E57) To May 21: Douglas Lockwood.

Young Gallery (1E57) May: OM & Modern Paintings.

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